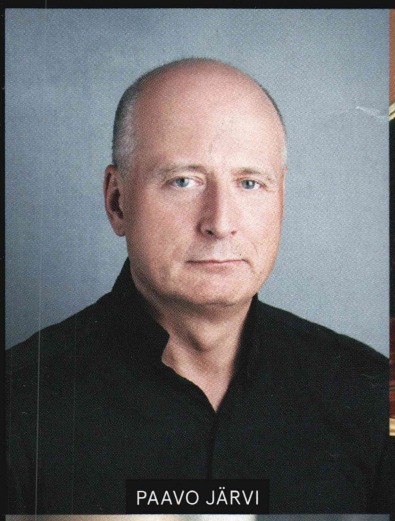
LA Phil

GUSTAVO DUDAMEL
MUSIC & ARTISTIC DIRECTOR

MARCH 2026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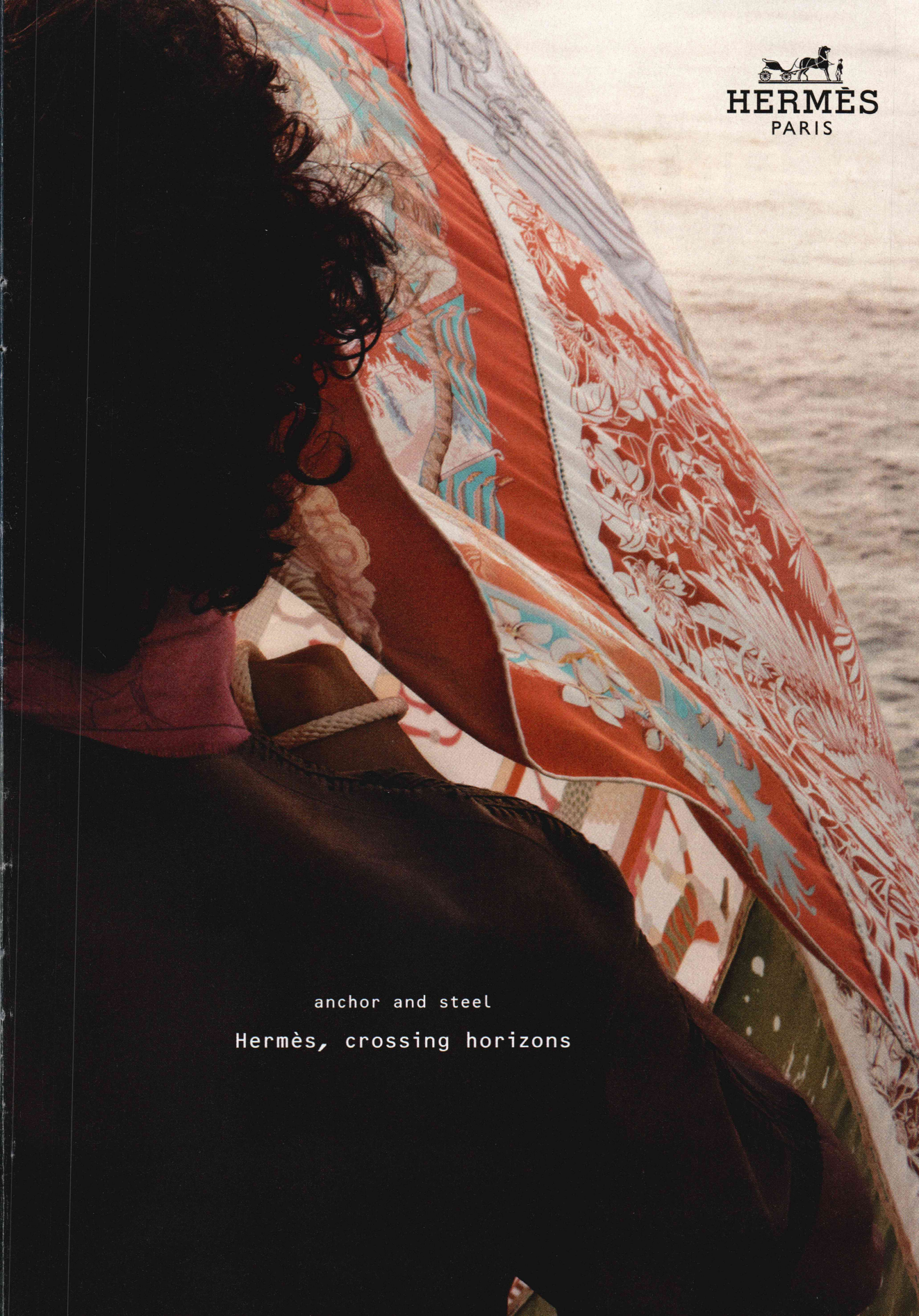
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Hermès, crossing horizons

CONTENTS

6 WELCOME MESSAGE

9 ABOUT GUSTAVO DUDAMEL

10 ABOUT THE LOS ANGELES PHILHARMONIC

13 FEATURE
Forever Summer: Previewing the 2026 Hollywood Bowl Season

14 PHILANTHROPY
Taking Center Stage in Bolstering Music Education

15 NEWS
Yanga Awarded Three Grammys

18 SUPPORT THE LA PHIL

22 ENDOWMENT DONORS

24 ANNUAL DONORS

P1 PROGRAM NOTES

BOOK I • MARCH 13–22

MAR 13–15
Los Angeles Philharmonic
John Williams & Rachmaninoff

MAR 15
ORGAN
Alcée Chriss III

MAR 17
CHAMBER MUSIC
Mozart & Benavides

MAR 21
Los Angeles Philharmonic
Vertigo in Concert

MAR 22
COLBURN CELEBRITY RECITAL
Yefim Bronfman

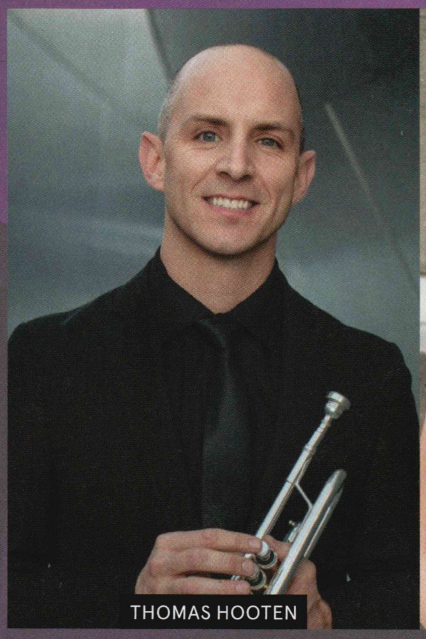
BOOK II • MARCH 24–31

MAR 24
GREEN UMBRELLA
Gerald Barry's *Salome*

MAR 27–29
Los Angeles Philharmonic
Brahms & Beethoven

MAR 29
SOUNDS ABOUT TOWN
Colburn Orchestra

MAR 31
COLBURN CELEBRITY RECITAL
Glass' Cocteau Trilogy
Katia and Marielle Labèque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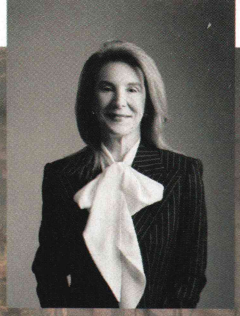

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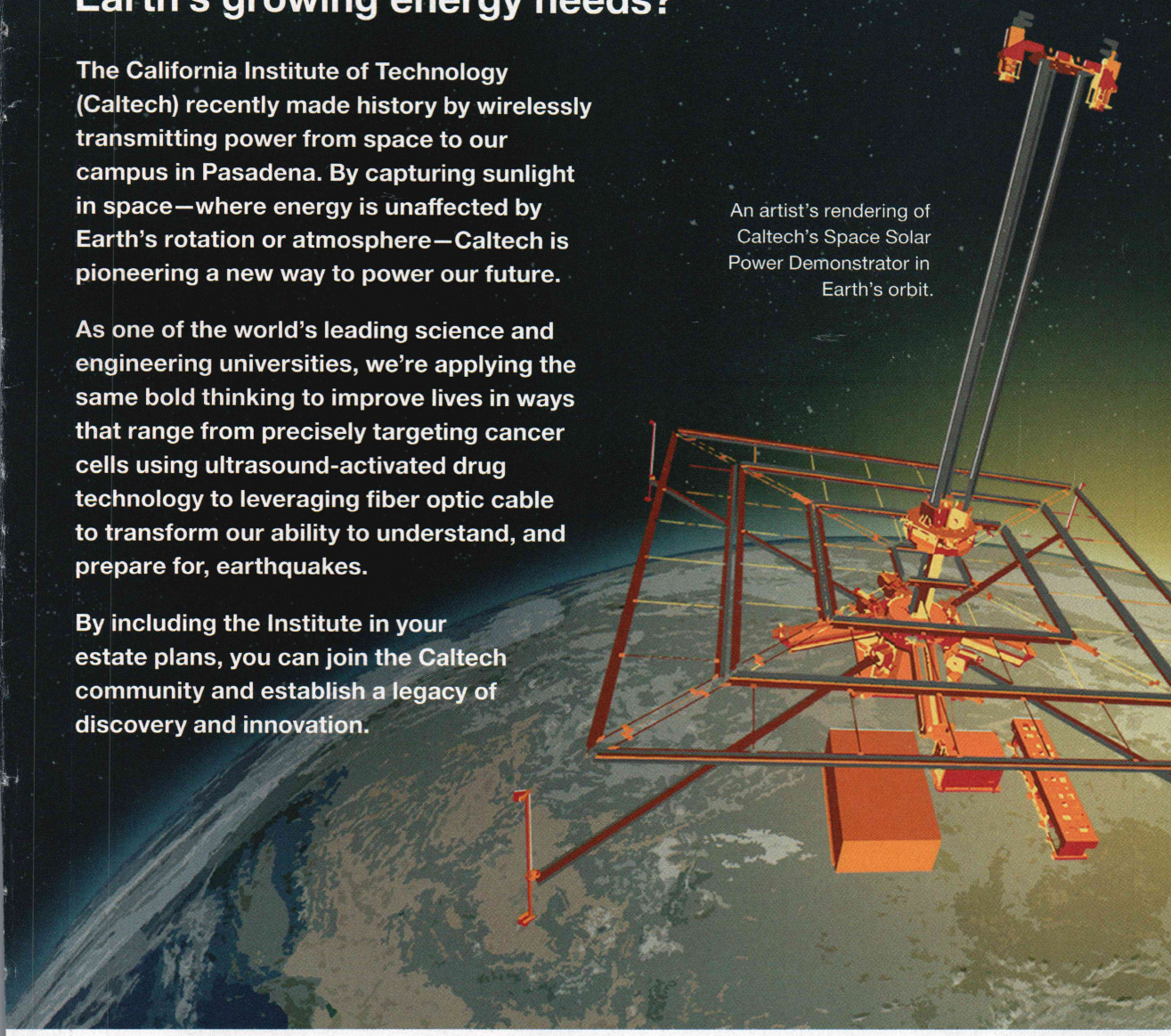

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WELCOME

We're delighted to have you join us at Walt Disney Concert Hall for this month's diverse array of events. In addition to our slate of orchestral concerts, we're presenting a new opera by Gerald Barry, Bernard Herrmann's chilling score to *Vertigo* live to picture, an experimental performance with the Museum of Contemporary Art, era-spanning recitals of chamber and organ music, and a multisensory duo-piano program enhanced by specially designed perfumes under a dazzling lighting installation.

However, some of the most meaningful performances this month are not available to the general public: our Symphonies for Schools concerts. Since our founding in 1919, the Los Angeles Philharmonic has invited local students, elementary through high school, to join us for these free concerts. I cannot describe the joy of seeing buses lined up Grand Avenue filled with hundreds of young people about to discover the magic of symphonic music. This year DJ Lance Rock, the host of children's TV series *Yo Gabba Gabba!*, treats us to his blend of creativity, warmth, and musical curiosity at our elementary-school concerts as well as our public Symphonies for Youth concerts on March 14 and 28.

Architect Frank Gehry intended Walt Disney Concert Hall as a living room for all Angelenos, regardless of age. It is a place where creativity soars, listening is cherished, and people of all backgrounds come together to appreciate beauty, and it's our privilege to share this experience with the next generation of music lovers.

Warmly,

Kim Noltemy
President & Chief Executive Officer
David C. Bohnett Presidential Chair
Los Angeles Philharmonic Association

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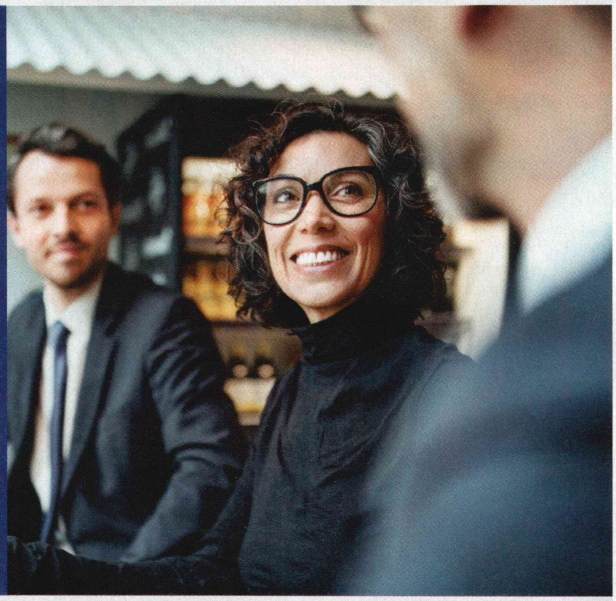

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GUSTAVO DUDAMEL

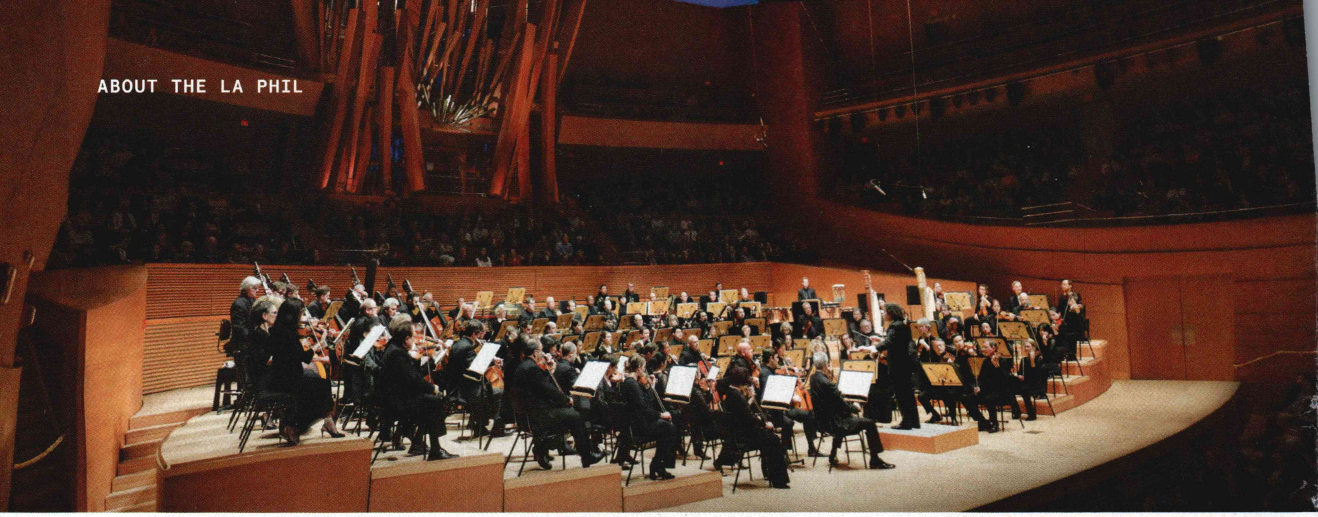
Music & Artistic Director, *Walt and Lilly Disney Chair*

Gustavo Dudamel is committed to creating a better world through music. Guided by an unwavering belief in the power of art to inspire and transform lives, he has worked tirelessly to expand education and access for underserved communities around the world and to broaden the impact of classical music on new and ever-larger audiences. His rise, from humble beginnings as a child in Venezuela to an unparalleled career of artistic and social achievements, offers living proof that culture can bring meaning to the life of an individual and greater harmony to the world at large. He currently serves as the Music & Artistic Director of the Los Angeles Philharmonic and the Simón Bolívar Symphony Orchestra of Venezuela, and in 2026, he becomes the Music and Artistic Director of the New York Philharmonic, continuing a legacy that includes Gustav Mahler, Arturo Toscanini, and Leonard Bernstein. Throughout 2025, Dudamel celebrated the 50th Anniversary of El Sistema, honoring the global impact of José Antonio Abreu's visionary education program across five generations and acknowledging the vital importance of arts education.

Dudamel's advocacy for the power of music to unite, heal, and inspire is global in scope. In appearances from the United Nations to the White House to the Nobel Peace Prize Concert, Dudamel has served as a passionate advocate for music education and social integration through art, sharing his own transformative experience in Venezuela's El Sistema program as an example of how music can give a sense of purpose and meaning to young people and help them rise above challenging circumstances. In 2007, Dudamel, the LA Phil, and its community partners founded YOLA (Youth Orchestra Los Angeles), which now provides more than 1,700 young people with free instruments, intensive music instruction, academic support, and leadership training. In 2012, Dudamel launched the Dudamel Foundation, which he co-chairs with his wife, actress and director María Valverde, with the goal of expanding access to music and the arts for young people by providing tools and opportunities to shape their creative futures.

As a conductor, Dudamel is one of the few classical musicians to become a bona fide pop-culture phenomenon and has worked tirelessly to ensure that music reaches an ever-greater audience. He was the first classical artist to participate in the Super Bowl halftime show and the youngest conductor ever to lead the Vienna Philharmonic's New Year's Concert. He has performed at global mainstream events from the Academy Awards to Coachella, and has worked with musical icons like Billie Eilish, Christina Aguilera, LL Cool J, Ca7riel & Paco Amoroso, Laufey, Coldplay, and Nas. Dudamel conducted the score to Steven Spielberg's new adaptation of *West Side Story*, and at John Williams' personal request, he guest conducted the opening and closing credits of *Star Wars: The Force Awakens*. His film and television appearances include *Sesame Street*, *The Simpsons*, *Mozart in the Jungle*, *Trolls World Tour*, and *The Nutcracker and the Four Realms*, and in 2019 Dudamel was honored with a star on the Hollywood Walk of Fame.

For more information about Gustavo Dudamel, visit his official website at **gustavodudamel.com** and the Dudamel Foundation at **dudamelfoundation.org**.



LOS ANGELES PHILHARMONIC

The Los Angeles Philharmonic, under the vibrant leadership of Music & Artistic Director Gustavo Dudamel, presents an inspiring array of music through a commitment to foundational works and adventurous explorations. Both at home and abroad, the LA Phil—recognized as one of the world's outstanding orchestras—is leading the way in groundbreaking and diverse programming, onstage and in the community, that reflects the orchestra's artistry and demonstrates its vision. The 2025/26 season is the orchestra's 107th.

Nearly 300 concerts are either performed or presented by the LA Phil at its three iconic venues: the Frank Gehry-designed Walt Disney Concert Hall, the Hollywood Bowl, and The Ford. During its winter season at Walt Disney Concert Hall, with approximately 165 performances, the LA Phil creates festivals, artist residencies, and other thematic programs designed to enhance the audience's experience of orchestral music. Since 1922, its summer home has been the world-famous Hollywood Bowl, host to the finest artists from all genres of music. The Ford, situated in a 32-acre park and under the stewardship of the LA Phil since December 2019, presents an eclectic summer season of music, dance, film, and family events that are reflective of the communities that comprise Los Angeles.

The orchestra's involvement with Los Angeles extends far beyond its venues. Among its influential and multifaceted learning initiatives is YOLA (Youth Orchestra Los Angeles). Through YOLA, inspired by Gustavo Dudamel's own training as a young musician, the LA Phil and its community partners provide free instruments, intensive music training, and academic support to over 1,700 young musicians, empowering them to become vital citizens, leaders, and agents of change. In the fall of 2021, YOLA opened its own permanent, purpose-built facility: the Judith and Thomas L. Beckmen YOLA Center at Inglewood, designed by Frank Gehry.

The orchestra also undertakes tours, both domestically and internationally, including regular visits to New York, London (where the orchestra is the Barbican Centre's International Orchestral Partner), Paris, and Tokyo. As part of its global Centennial activities, the orchestra visited Seoul, Tokyo, Mexico City, London, Boston, and New York. The LA Phil's first tour was in 1921, and the orchestra has made annual tours since the 1969/70 season.

The LA Phil has released an array of critically acclaimed recordings, including world premieres of the music of John Adams and Louis Andriessen, along with Grammy-winning recordings featuring the music of Brahms, Ives, Andrew Norman, Thomas Adès, and Gabriela Ortiz—whose *Yanga* recieved three Grammys in 2026.

The Los Angeles Philharmonic was founded in 1919 by William Andrews Clark, Jr., a wealthy amateur musician. Walter Henry Rothwell became its first Music Director, serving until 1927; since then, 10 renowned conductors have served in that capacity: Georg Schnéevoigt (1927-1929), Artur Rodziński (1929-1933), Otto Klemperer (1933-1939), Alfred Wallenstein (1943-1956), Eduard van Beinum (1956-1959), Zubin Mehta (1962-1978), Carlo Maria Giulini (1978-1984), André Previn (1985-1989), Esa-Pekka Salonen (1992-2009), and Gustavo Dudamel (2009-present).

LOS ANGELES PHILHARMONIC

Gustavo Dudamel
Music & Artistic Director
Walt and Lilly Disney Chair

Zubin Mehta
Conductor Emeritus

Esa-Pekka Salonen
Conductor Laureate

[Position vacant]
Assistant Conductor
Ann Ronus Chair

John Adams
John and Samantha Williams Creative Chair

Herbie Hancock
Creative Chair for Jazz

FIRST VIOLINS

[Position vacant]
Concertmaster
Marjorie Connell Wilson Chair

Bing Wang
Acting Concertmaster
Barbara and Jay Rasulo Chair

[Position vacant]
First Associate Concertmaster
Ernest Fleischmann Chair

[Position vacant]
Assistant Concertmaster
Philharmonic Affiliates Chair

Rebecca Reale
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I.H. Albert Sutnick Chair

Tianyun Jia
Jordan Koransky
Ashley Park
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Weilu Zhang

SECOND VIOLINS

Melody Ye Yuan
Principal

Mark Kashper
Associate Principal

Isabella Brown
Assistant Principal

Kristine Whitson
Johnny Lee
Ingrid Chun
Jin-Shan Dai
Miika Gregg
Chao-Hua Jin
Jung Eun Kang
Vivian Kukiel
Nickolai Kurganov
Varty Manouelian
Emily Shehi
Michelle Tseng
Gabriel Esperon*

VIOLAS

[Position vacant]
Principal
John Connell Chair

Ben Ullery
Associate Principal

Jenni Seo
Assistant Principal

Dana Lawson
Richard Elegino
Ingrid Hutman+
Michael Larco
Hui Liu
Meredith Snow
Leticia Oaks Strong
Minor L. Wetzel
Bradley Parrimore*
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Bram and Elaine Goldsmith Chair

Ben Hong◊
Associate Principal
Sadie and Norman Lee Chair

Dahae Kim
Assistant Principal

Jonathan Karoly+
David Garrett
Barry Gold
Jason Lippmann
Gloria Lum
Linda and Maynard Brittan Chair
Zachary Mowitz
Serge Oskotsky
Brent Samuel
Keeon Guzman*

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Diane Disney Miller and Ron Miller Chair

Kaelan Decman
Associate Principal

Oscar M. Meza
Assistant Principal

David Allen Moore
Ted Botsford
Jory Herman
Brian Johnson
Peter Rofé
Matthew Peralta*

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Denis Bouriakov
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Virginia and Henry Mancini Chair

Catherine Ransom Karoly
Associate Principal
Mr. and Mrs. H. Russell Smith Chair

Elise Shope Henry
Mari L. Danihel Chair

Sarah Jackson

Piccolo
Sarah Jackson

OBOES

Ryan Roberts
Principal
Carol Colburn Grigor Chair

Marion Arthur Kuszyk
Associate Principal

Anne Marie Gabriele

English Horn
[Position vacant]

CLARINETS

Boris Allakhverdyan
Principal
Michele and Dudley Rauch Chair

[Position vacant]
Associate Principal

Andrew Lowy
Taylor Eiffert

E-Flat Clarinet
Andrew Lowy

Bass Clarinet
Taylor Eiffert

BASSOONS

Whitney Crockett
Principal

[Position vacant]
Associate Principal
Ann Ronus Chair

Evan Kuhlmann

Contrabassoon
Evan Kuhlmann
Mark Houston Dalzell and James Dao-Dalzell Chair for Artistic Service to the Community

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John Cecil Bessell Chair

David Cooper
Associate Principal

Gregory Roosa
Alan Scott Klee Chair

Amy Jo Rhine
Loring Charitable Trust Chair

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Elizabeth Linares Montero*
Nancy and Leslie Abell LA Phil Resident Fellow Chair

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M. David and Diane Paul Chair

James Wilt
Associate Principal
Nancy and Donald de Brier Chair

Christopher Still
Ronald and Valerie Sugar Chair

Jeffrey Strong

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Principal
Koni and Geoff Rich Chair

James Miller
Associate Principal
Judith and Thomas L. Beckmen Chair

Paul Radke

Bass Trombone
John Lofton
Miller and Goff Family Chair

TUBA

Mason Soria
Principal

TIMPANI

Joseph Pereira
Principal
Cecilia and Dudley Rauch Chair

David Riccobono
Assistant Principal

PERCUSSION

Matthew Howard
Principal

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Assistant Principal

David Riccobono
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* Judith and Thomas L. Beckmen LA Phil Resident Fellow

+ On Sabbatical ◊ On Leave

The Los Angeles Philharmonic string section utilizes revolving seating on a systematic basis. Players listed alphabetically change seats periodically.

The musicians of the Los Angeles Philharmonic are represented by Professional Musicians Local 47, AFM.

SAVE THE DATE

SATURDAY, JUNE 20, 2026

OPENING NIGHT HOLLYWOOD BOWL

ARTIST AND EVENT DETAILS TO BE ANNOUNCED

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CENTENNIAL CELEBRATIONS, HISTORIC COLLABORATIONS, EPIC DANCE NIGHTS: THE STARS ARE COMING OUT FOR THE 2026 HOLLYWOOD BOWL SEASON.

Last month the LA Phil announced the 2026 Hollywood Bowl season. From Saint-Saëns to St. Vincent, this summer's schedule is packed with annual favorites, up-and-coming artists, and the extraordinary music that makes every night at the Bowl special. It's a lot to take in, so here are some of the thematic threads and fascinating connections running through the season. See you this summer!

OPENING NIGHT AT THE BOWL: THE BEST OF BROADWAY

Stars of stage and screen join for a joyous night of musical theater as we kick off the Bowl season with a little razzle-dazzle on **JUNE 20**. From high-kicking dance numbers to heartbreaking ballads, the evening showcases the wide-ranging artistry of the American musical with the Hollywood Bowl Orchestra and Principal Conductor Thomas Wilkins. The event not only promises a good time but also raises funds for the LA Phil's Learning programs such as YOLA (Youth Orchestra Los Angeles).

CELEBRATING GUSTAVO AT THE BOWL

A four-night festival **(AUG 20–23)** honors Gustavo Dudamel's legacy of extraordinary music-making, community building, and thrilling cross-genre collaborations. The weekend starts with a performance of Beethoven's Ninth Symphony and the world premiere of a work by Michael Giacchino with lyrics by poet Amanda Gorman. It continues with an evening of some of Dudamel's favorite artists; the Foo Fighters headlining a night with the LA Phil and YOLA; and a showcase sampling the incredible music made over the past 17 years spanning the worlds of classical, pop, Latin, and more.

TWO JAZZ LUMINARIES TURN 100

The year 2026 marks the centennial of two of jazz's greatest musicians: Miles Davis and John Coltrane. Herbie Hancock, who was famously part of Davis' Second Great Quintet, anchors a tribute to his former collaborator **(AUG 19)**. And saxophonist Lakecia Benjamin, who paid homage to John and Alice Coltrane on her 2020 album, *Pursuance: The Coltranes*, offers a salute as part of an evening featuring Wynton Marsalis and the Jazz at Lincoln Center Orchestra **(SEPT 23)**.

MOVIE MUSIC SHINES

Maestro of the Movies: A Tribute to John Williams **(SEPT 4–6)** returns, and for the first time it will be performed on the John Williams Stage, named last fall in honor of the greatest film composer. In addition, a trio of concerts celebrates the music of Wes Anderson's films **(JULY 10–12)**, and Composer in Focus Joe Hisaishi conducts three evenings devoted to his Studio Ghibli scores and more **(JULY 21–23)**.

DANCE AS YOU LIKE

Two evenings of electronic music are sure to keep audiences on their feet: Boris Brejcha **(JULY 26)** brings his signature "high-tech minimal" style along with his Venetian carnival mask, and the duo known as Bob Moses teams up with Cannons **(JULY 19)** for an evening of reflective songwriting with a heart-pounding beat. And the Los Angeles Ballet, currently celebrating its 20th anniversary, makes an elegant Bowl debut with its inaugural collaboration with the LA Phil **(SEPT 8)**.

To find out more about the 2026 Hollywood Bowl season, visit **hollywoodbowl.com**.

TAKING CENTER STAGE IN BOLSTERING MUSIC EDUCATION

PASADENA SHOWCASE HOUSE *for the Arts*

The LA Phil is proud to celebrate our longtime partner Pasadena Showcase House for the Arts, whose generosity has supported the LA Phil and its learning initiatives for more than 75 years. Founded to nurture the study and appreciation of music, Pasadena Showcase continues to be a vital force in strengthening arts education across Southern California.

Now in its 61st year, the Pasadena Showcase House of Design returns in 2026 with an extraordinary new setting: Baldwin Oaks Estate, a 1907 shingle-style residence in Arcadia that has never before been open to the public. Once owned by Clara Baldwin Stocker—daughter of legendary pioneer "Lucky" Baldwin—the estate is a rare architectural treasure of the American Arts and Crafts movement. Spanning more than 8,000 square feet and set on nearly 2 acres of oak-shaded grounds, the home features a sweeping oak staircase, richly detailed interiors, and gardens designed for lingering and discovery. This spring, 30 interior and landscape designers will transform the property, offering visitors a daylong experience that includes curated shopping, dining, and special events.

True to Pasadena Showcase's belief that this is "more than just a pretty house," proceeds from the Showcase House provide meaningful support for music education and access. Each year, Pasadena Showcase contributes more than $1 million to over 80 nonprofit organizations, including the LA Phil, YOLA (Youth Orchestra Los Angeles), and the Judith and Thomas L. Beckmen LA Phil Resident Fellowship program, while also sustaining scholarships, Music Mobile performances for thousands of third graders, and youth concerts at Walt Disney Concert Hall.

The 61st Pasadena Showcase House of Design will be open April 19–May 17. We invite you to experience this remarkable home—and to celebrate the enduring impact of Pasadena Showcase's commitment to sharing the joy of music with our community.

For tickets and information, visit **pasadenashowcase.org**.

BALDWIN OAKS ESTATE, THE 61ST PASADENA SHOWCASE HOUSE OF DESIGN. PHOTO BY SUSAN PICKERING

YANGA AWARDED THREE GRAMMYS

Yanga, the Los Angeles Philharmonic and Music & Artistic Director Gustavo Dudamel's second album of symphonic works by Gabriela Ortiz, won three Grammys on February 1.

The title work, featuring the Los Angeles Master Chorale and Tambuco Percussion Ensemble, received the Best Choral Performance award; the cello concerto *Dzonot*, with soloist Alisa Weilerstein, was awarded Best Contemporary Classical Composition; and the album was named Best Classical Compendium.

Reflecting on her wins, Ortiz said, "My music is rooted in the belief that sound connects us to our origins, and music becomes a way of speaking about who we are, and what affects us as human beings. Inspired by the historical figure of Yanga, the work explores the essence of freedom—not only as a historical achievement, but as a living and urgent concept.... I am deeply grateful to the Los Angeles Philharmonic, Gustavo Dudamel, and Alisa Weilerstein for their trust and sustained support of my work. Their commitment has made it possible for me to develop artistic projects that have borne meaningful results and have been a fundamental learning process in my artistic life."

"I'm deeply proud to have this recording be recognized with a Grammy Award," Dudamel said. "*Yanga* powerfully symbolizes the strength and resilience of those who fight for freedom, and offers a reminder of the enduring struggle against oppression that continues to this day. This is music that resonates with the rhythms of culture, nature, and humanity."

Recorded live at Walt Disney Concert Hall and released on Platoon last July, *Yanga* includes Ortiz's cello concerto, *Dzonot; Seis piezas a Violeta*; and the powerful title track. *Yanga* follows last year's triple-Grammy Award-winning *Revolución diamantina*, also featuring the Los Angeles Philharmonic conducted by Dudamel.

Yanga, Dzonot, and Seis piezas a Violeta were commissioned with generous support from R. Martin Chavez, the MaddocksBrown Fund for New Music, and the Deborah Borda Women in the Arts Initiative, respectively.

GABRIELA ORTIZ. PHOTO BY RANKIN FOR THE RECORDING ACADEMY® 2026

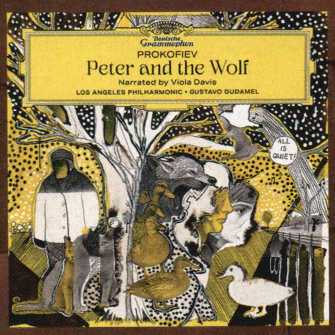
TWO NEW ALBUMS FEATURE PROKOFIEV

Last month Deutsche Grammophon released a new recording of Prokofiev's *Romeo & Juliet* with the Los Angeles Philharmonic conducted by Gustavo Dudamel. It's the first of two albums in partnership with the label celebrating Dudamel's 17-year tenure with the LA Phil as Music & Artistic Director. Recorded at Walt Disney Concert Hall in October 2018, the album showcases Prokofiev's complete ballet score. The performance was a critical success, with Dudamel praised for his "full-throttle, rhythmically vital interpretation" (*The New Yorker*).

The second album, recorded at the Hollywood Bowl in 2021, will be released May 22 and features Prokofiev's *Peter and the Wolf* narrated by EGOT winner Viola Davis. "Without fuss or exaggeration," said the *Los Angeles Times*, "the celebrated actress was on mark with a clever subtle edge.... For Dudamel, every instrument, not just the flute/bird, clarinet/cat, bassoon/grandfather, became a living being."

The albums are the 27th and 28th recorded partnerships of the LA Phil and Dudamel, joining a robust canon. Artist Alexandra Grant designed both album covers.

For more information on the LA Phil's recordings, please visit **laphil.com/recordings**.



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John Williams & Rachmaninoff

Los Angeles Philharmonic
Anna Handler, conductor
Thomas Hooten, trumpet

FRIDAY
MARCH 13, 2026 8PM

SATURDAY
MARCH 14 8PM

SUNDAY
MARCH 15 2PM

John WILLIAMS Theme from *Jurassic Park* (c. 5 minutes)
— EXCEPT FRIDAY

John WILLIAMS Concerto for Trumpet and Orchestra (c. 20 minutes)
Maestoso
Slowly
Allegro deciso
Thomas Hooten

INTERMISSION — EXCEPT FRIDAY

RACHMANINOFF *Symphonic Dances,* Op. 45 (c. 35 minutes)
Non allegro
Andante con moto (Tempo di valse)
Lento assai—Allegro vivace

Anna Handler's appearance on Friday is generously supported by **Margaret Klinkow Hartmann and Thomas Hartmann.**

LA Phil
GUSTAVO DUDAMEL
MUSIC & ARTISTIC DIRECTOR

Programs and artists subject to change.

AT A GLANCE

Though best known as a film composer—*the* film composer, for many—John Williams has written concert music throughout his career, starting in the 1960s. His concert catalog now numbers over 50 pieces, written in a personal style as protean and distinctive as his music for screens, without its restrictions. "I don't make a particular distinction between 'high art' and 'low art,'" he has said. "Music is there for everybody. It's a river we can all put our cups into, and drink it and be sustained by it."

Concertos and other works for solo instruments and orchestra comprise a substantial part of his concert output. Williams' 1996 Trumpet Concerto is built on the three-movement, fast-slow-fast structure of concerto tradition: head, heart, and dancing feet, as pianist Christopher O'Riley once described concertos. LA Phil Principal Trumpet Thomas Hooten has been a prominent advocate for the piece, producing his own recording of a 2018 performance, with the composer conducting.

Rachmaninoff's three dramatic, highly kinetic *Symphonic Dances* make a stylistically compatible match for the Williams concerto (and the theme from *Jurassic Park* that prefaces it). This was the last music Rachmaninoff wrote (except for the second major revision he made of his Fourth Piano Concerto), and it has a leaner, more edgy sonic profile than his earlier work, while maintaining his legendary tunesmithing standards. **—John Henken**

THEME FROM *JURASSIC PARK*
John Williams (b. 1932)

Composed: 1993

Orchestration: 3 flutes (3rd=piccolo), 2 oboes, English horn, 2 clarinets, bass clarinet, 3 bassoons (3rd=contrabassoon), 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion (orchestra bells, chimes, piatti, mark tree, suspended cymbals, triangle), harp, piano, and strings

First LA Phil performance: August 20, 1993, the composer conducting

Novelist Michael Crichton was a master of the "techno-thriller," in which he extrapolated contemporary scientific knowledge into dangerous future possibilities; the result was a series of bestsellers including *The Andromeda Strain*, *The Terminal Man*, *Sphere*, and *Jurassic Park*.

He began writing *Jurassic Park* in 1983, imagining that dinosaurs could be cloned from ancient DNA. He worked on it for several years, and its 1990 publication—in which the creatures were the main attraction for visitors at an island theme park—was met with huge book sales and an immediate commitment from Steven Spielberg to turn it into a big-screen summer blockbuster with astounding visual effects.

In the 1993 film, Sam Neill and Laura Dern play scientists who visit the island, and Richard Attenborough, a billionaire businessman who masterminds the entire operation. John Williams' two main themes have become among his most popular: a celebratory fanfare and high-spirited adventure theme that accompanies the scientists' initial visit to the island, and music of awe and beauty for the gentle, majestic creatures they first encounter there.

Jurassic Park pioneered the extensive use of computer-generated visual effects that is commonplace today; it won three Oscars for its innovative visual and sound work. It eventually made more than $1 billion and launched a franchise that includes six sequels, most recently last summer's *Jurassic World Rebirth*. **—Jon Burlingame**

CONCERTO FOR TRUMPET AND ORCHESTRA
John Williams

Composed: 1996

Orchestration: 3 flutes (3rd=piccolo), 3 oboes (3rd=English horn), 3 clarinets (3rd=bass clarinet), 3 bassoons (3rd=contrabassoon), 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion (glockenspiel, vibraphone, xylophone, chimes, marimba, piatti, sizzle cymbal, suspended cymbals, tam-tam, ratchet, triangle, bass drum), harp, piano, celesta, strings, and solo trumpet

First LA Phil performances.

John Williams is among the world's most famous, respected, and honored film composers. But that is only part of his musical life. He has actively contributed music for the concert hall since the mid-1960s. Large-scale works for symphony orchestra, fanfares and other celebratory pieces, chamber music, and more than a dozen concertos spotlighting individual soloists are equally important aspects of his overall musical output.

The Concerto for Trumpet and Orchestra was commissioned by The Cleveland Orchestra and premiered in September 1996. In a preface to the work, Williams wrote:

As a youngster growing up in the 1940s, I was not unaware of the enormous influence that the brass players of the great swing bands had on the young people of our country. Beginning with Louis Armstrong, whose contribution inspired generations of trumpeters, these artists extended the expressive capabilities of their instruments and can certainly be credited with developing a school of brass playing, the influence of which can still be felt in nearly every musical ensemble that employs brass.

In my teen years, I too wanted to join in the fun. My father agreed that if I continued with my piano studies, I could have a trombone; and he arranged for me to take lessons. I also taught myself to play a little on the trumpet, but I was never very comfortable switching mouthpiece sizes, so my brass playing—always amateur level to be sure—was pretty much restricted to the trombone.

Given this background, and after writing so much brass music for films and for ceremonial pieces, you can imagine my pleasure when The Cleveland Orchestra asked me to write a concerto...an opportunity to compose a work for an instrument that I truly love.

Trumpeter Michael Sachs, who premiered the work, called it "the great American trumpet concerto," and over three decades of performances it has been frequently hailed as a significant addition to the trumpet literature. Certainly the work's virtuosity, its rhythmic drive, the brilliance of its orchestration, and its compelling melodic content assure its future for the best brass players.

The composer has revised the work twice. Williams wrote a new ending to the first movement for a United States Marine Band performance in December 2016. Minor revisions were also made in the second and third movements in anticipation of a later recording.

The first movement offers a series of heroic fanfares against inventive orchestral accompaniment, followed by a cadenza for solo trumpet; the second movement takes a more lyrical, contemplative turn, with hints of the jazz influences that Williams spoke about; the third movement is one of nonstop energy and excitement, with endless technical challenges for the soloist.

LA Phil Principal Trumpet Thomas Hooten recorded the concerto, with Williams conducting, in 2018, a recording that is today considered definitive. "This piece may not be what many would expect from John Williams if they only heard his movie music," says Hooten. "This is a more complicated and sophisticated composition that showcases the best parts of the instrument while challenging the soloist to push the limits of lyricism and color of sound." **—J.B.**

SYMPHONIC DANCES, OP. 45

Sergei Rachmaninoff (1873–1943)

Composed: 1940

Orchestration: piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, alto saxophone, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion (bass drum, chimes, cymbals, orchestra bells, snare drum, tam-tam, tambourine, triangle, and xylophone), piano, harp, and strings

First LA Phil performance: February 18, 1943, William Steinberg conducting

CONTINUED

We now recognize and admire Rachmaninoff as a creator of moodily memorable melodies, without feeling the need, as we once did, to apologize for the beauty of those melodies—or blame him for being widely emulated by composers of film scores (who, likewise, are now regarded with a degree of respect formerly denied them) or the creators of the popular love songs his melodies inspired.

Rachmaninoff summed up his life as a composer shortly before his death, in Beverly Hills, his final home: "In my own compositions, no conscious effort has been made to be original, or Romantic, or Nationalistic, or anything else. I write down on paper the music I hear within me, as naturally as possible. I am a Russian composer, and the land of my birth has influenced my temperament and outlook. My music is the product of my temperament, and so it is Russian music.... I have been strongly influenced by Tchaikovsky and Rimsky-Korsakov; but I have never, to the best of my knowledge, imitated anyone. What I try to do when writing down my music is to make it say simply and directly that which is in my heart when I am composing. If there is love there, or bitterness, or sadness, or religion, these moods become part of my music, and it becomes either beautiful or bitter or sad or religious."

For most of his career Rachmaninoff, also one of the great pianists of his time, was the object of critics' scorn for remaining stylistically rooted in the 19th century while living in the 20th. However, with the *Symphonic Dances*, Rachmaninoff combined a modernist rhythmic element—inspired by Stravinsky and Prokofiev—with his own unquenchable penchant for the big tune.

The *Symphonic Dances* had its beginnings as far back as 1915, in sketches for a ballet score called *The Scythians* (not to be confused with Prokofiev's *Scythian Suite*) that he submitted to dancer-choreographer Michel Fokine, who rejected them as "unballetic." A quarter-century later, while living on New York's Long Island, Rachmaninoff resurrected ideas from *The Scythians* to form the first movement of the *Symphonic Dances*, which was premiered in 1941 by its dedicatees, Eugene Ormandy and his Philadelphia Orchestra. The initial reception for what is now widely regarded as Rachmaninoff's most important symphonic work was lukewarm. The audience wanted more lushness, the critics less. It has since become the darling of critics among the composer's scores and, increasingly, an audience favorite.

Rachmaninoff, his performers' capabilities ever in mind, was in the habit of having an accomplished violinist check the practicability of the bowings for all his works involving strings. For the *Symphonic Dances*, this function was fulfilled by no less than Fritz Kreisler, Rachmaninoff's frequent recital partner. Since Kreisler considered no violin part too difficult, the score emerged as music for a virtuoso orchestra.

The terse, march-like opening thematic figure dominates the entire first movement. It features prominently even in the gorgeously mournful, quintessentially Russian episode for the alto saxophone, whose part was tested by another expert, the composer and Broadway arranger Robert Russell Bennett. The final theme of the movement, announced staccato in the strings, is an exotic, richly chromatic affair that Rachmaninoff seems to have lifted from his de facto orchestration textbook, Rimsky-Korsakov's opera *The Golden Cockerel*. In the coda, Rachmaninoff quotes the opening theme of his First Symphony.

The second dance opens with menacing chords (stopped horns and muted trumpets), followed by an eerie waltz that moves from near lethargy to extreme agitation. The movement concludes with soft, scampering woodwind-and-string figures that suggest the participants not so much ending their dance as being blown away, still whirling, out of their dark, ghostly ballroom into an even darker night. The third and final section mixes Russian Orthodox chant and the medieval chant for the dead "Dies irae." The church is further represented by the "Alleluia" theme from the composer's own choral *Vespers* (1915), which eventually muscles out the "Dies irae": a symbolic triumph of life over death? This was the last music Rachmaninoff ever wrote. Two years later, and a month after becoming an American citizen, he died of cancer, a few days short of his 70th birthday. **—Herbert Glass**

ANNA HANDLER

The German Colombian conductor and pianist Anna Handler has been performing on stages and in concert halls around the world since her debut at the Salzburg Festival in 2022.

In November 2025, she was appointed Chief Conductor of the Ulster Orchestra, a position she will begin in the 2026/27 season. Since the 2025/26 season, she has served as Kapellmeister at the Deutsche Oper Berlin, where she was invited to conduct 11 opera performances in her first season. She was a Dudamel Fellow with the Los Angeles Philharmonic in the 2023/24 season. Following her debut at Walt Disney Concert Hall, she was invited to conduct the orchestra at the Hollywood Bowl in July 2025. Last summer Handler also made her highly successful debut with the Boston Symphony Orchestra at the Tanglewood Music Festival. She had been appointed Assistant Conductor of the Boston Symphony Orchestra by Andris Nelsons for a two-year term beginning with the 2024/25 season and concluding in the summer of 2026, marking another important milestone in her career.

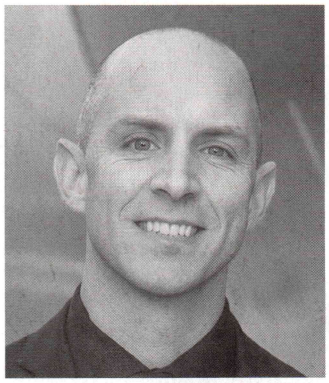
The 2025/26 season sees her subscription debuts with both the LA Phil at Walt Disney Concert Hall and the Boston Symphony at Symphony Hall in Boston. Other notable engagements include appearances with the Dresden Philharmonic and the New Year's concert of the Royal Swedish Opera, as well as a concert at the Elbphilharmonie Hamburg in April 2026 with tenor Jonathan Tetelman. She previously conducted the Berlin Philharmonic Brass at the Dresden Music Festival.

Handler's close relationship with the Salzburg Festival began in 2022 with her debut as Music Director of *Káťa Kabanová* for the renowned Opera Camp series, followed by Ravel's *L'enfant et les sortilèges* in 2023 and Carl Orff's *Die Kluge* in 2024. Further highlights include debuts with the Minnesota Orchestra, BBC Philharmonic, and Frankfurt Radio Symphony, as well as collaborations with Barbara Hannigan, Okka von der Damerau, Sabine Meyer, and Yo-Yo Ma.

Handler grew up in Munich and studied piano and conducting at the University of Music and Performing Arts Munich before continuing her studies at the University of Music Franz Liszt in Weimar, the Accademia Pianistica of the Fondazione Accademia Internazionale di Imola, and the Folkwang University of the Arts. She completed her Master's degree in conducting at The Juilliard School in New York in 2023. At Juilliard, she was the first conductor ever to receive the prestigious Kovner Fellowship.

As director of the Ensemble Enigma Classica, which she founded in 2019, Handler works with renowned soloists. She is particularly interested in technology-supported music mediation in real time. Conducting from the piano and chamber music collaborations with violinist Laura Handler are an important part of her musical identity.

Handler received the Rising Star Award from the European Cultural Foundation Europamusicale and is a scholarship holder of the German Foundation for Musical Life. She was also awarded the Maria Ladenburger Prize for Music in cooperation with WDR, the Cusanuswerk Foundation, and Deutsche Grammophon.



THOMAS HOOTEN

Thomas Hooten is Principal Trumpet of the Los Angeles Philharmonic, a position he has held since 2012. Before joining the LA Phil, Hooten served as Principal Trumpet in the Atlanta Symphony from 2006 to 2012 and as Assistant Principal Trumpet with the Indianapolis Symphony.

He began his professional career in 2000 with a trumpet/cornet position in "The President's Own" United States Marine Band in Washington, DC.

Alcée Chriss III

Alcée Chriss III, organ

RACHMANINOFF transcribed by Alcée CHRISS III	Non allegro from *Symphonic Dances*, Op. 45 (c. 13 minutes)
FRANCK arranged by HAMPTON	Allegretto from Symphony in D minor (c. 11 minutes)
YOUMANS arranged by TATUM and Alcée CHRISS III	"Tea for Two" (c. 4 minutes)
GUILLOU	Toccata, Op. 9 (c. 9 minutes)
	INTERMISSION
J.S. BACH	Prelude and Fugue in D major, BWV 532 (c. 10 minutes)
ARLEN arranged by PETERSON and Alcée CHRISS III	"Over the Rainbow" (c. 4 minutes)
TRADITIONAL arranged by SWANN and Alcée CHRISS III	Improvisation on "Amazing Grace" (c. 4 minutes)
REGER	Fantasy and Fugue on B-A-C-H, Op. 46 (c. 19 minutes)

Programs and artists subject to change.

SUNDAY
MARCH 15, 2026 7:30PM

Michael Wilson is Walt Disney Concert Hall Organ Conservator.

Manuel Rosales and Morgan Byrd are principal technicians for the Walt Disney Concert Hall organ.

laphil.com/organstoplist

LA Phil
GUSTAVO DUDAMEL
MUSIC & ARTISTIC DIRECTOR

Alongside more than 500 years of music specifically composed for the organ lives a large body of works (transcriptions, arrangements, and adaptions) derived from the repertoire of other instruments or ensembles.

The earliest collections of organ music, dating back to at least the 15th century, contain large numbers of intabulations—arrangements of polyphonic vocal literature for keyboard performance. By the 18th century, transcribing or arranging orchestral music for organ was commonplace in works such as Bach's arrangements of concertos by Vivaldi and the French Baroque composer Jean-Henri D'Anglebert's arrangements of popular dance tunes by Lully. During the 19th century, the expressive capabilities of the organ increased while virtuosos such as Franz Liszt and Edwin Lemare made keyboard arrangements of everything from Beethoven symphonies to Wagner operas. In the 20th century, Louis Vierne's six symphonies, composed for performance on the "symphonic" organs of the Parisian builder Aristide Cavaillé-Coll, further underscored the connections between music for organ and orchestra.

Sergei Rachmaninoff's ***Symphonic Dances*** and César Franck's **Symphony in D minor**, both valedictory works written within a few years of their composer's death, represent the culmination of each one's work in symphonic form.

By 1940, when the *Symphonic Dances* was composed, Rachmaninoff (1873–1943) was living in the US, recovering from an exhausting two decades of touring as pianist and conductor. He found refuge at the Honeyman Estate, "Orchard Point," overlooking Long Island Sound. Originally titled *Fantastic Dances* (*Noon*, *Twilight*, and *Midnight*), it was the composer's last major work and was dedicated to Rachmaninoff's friend and longtime collaborator Eugene Ormandy and The Philadelphia Orchestra, who premiered the work in 1941. The first movement, Non allegro, like so much of the composer's output, presents a seemingly limitless string of beautiful melodies, all imaginatively and carefully orchestrated (including some noteworthy solos for alto saxophone).

Franck (1822–90) had a dense, chromatic style that was rooted in German, particularly Wagnerian, models. The very idea of composing a *symphony*—a form primarily associated with German composers—was seen by some as a betrayal of French musical culture. (Prior to Saint-Saëns' Third Symphony, Berlioz's *Symphonie fantastique* was the only symphony considered part of the French canon.) The Symphony in D minor, cast in three broad movements, relies on techniques established especially by Liszt where a brief theme is stated and continuously developed throughout a large symphonic work. The third and final movement, Allegretto (here as arranged by Calvin Hampton), based on an extended melodic inversion of the symphony's primary theme, is a joyful, up-tempo foil to the two darker and more serious movements that precede it.

The astonishing jazz pianists Art Tatum (1909–56) and Oscar Peterson (1925–2007) could keep audiences transfixed while improvising reimagined popular songs such as Vincent Youmans' (1898–1946) **"Tea for Two,"** presented in the first half of the program, and Harold Arlen's **"Over the Rainbow,"** in the second half. Tatum recorded several versions of "Tea for Two" beginning around 1933 and set the standard for virtuosity among jazz pianists that was rarely if ever exceeded. Although Vladimir Horowitz often included "Tea for Two" as an encore at the end of his recitals, he reportedly vowed never to play it again in public after hearing Tatum improvise on the tune.

Arlen's (1905–86) classic song "Over the Rainbow," from the 1939 film *The Wizard of Oz*, was a favorite of the

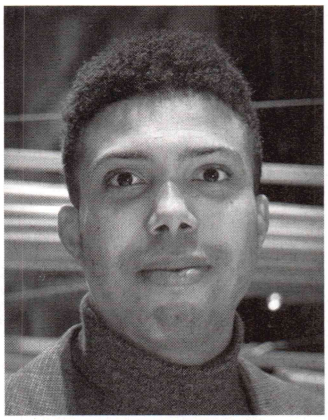
Canadian jazz pianist and composer Oscar Peterson. Releasing more than 200 recordings and playing thousands of concerts worldwide over a career that spanned more than 60 years, Peterson was dubbed the "Maharaja of the keyboard" by Duke Ellington. His version of "Over the Rainbow" was a staple of his live concerts and was featured on the 1960 album *Oscar Peterson Plays the Harold Arlen Song Book*.

During his lifetime, Johann Sebastian Bach (1685–1750) was better known as an improviser than as a composer, and as a young man he devoted considerable time to developing both art forms. He famously made a 200-mile trek on foot at the age of 20 to visit one of the great virtuosos of the day, Dieterich Buxtehude, from whom he learned a great deal about composing for—and presumably improvising on—the organ. One of Buxtehude's claims to fame was his pedal technique, and Bach's writing for the pedals exceeds that of his teacher by a fair bit, as seen throughout the **Prelude and Fugue in D major, BWV 532**. The Prelude consists of an opening toccata-like section with virtuosic scale passages and arpeggios for the pedals, a contrasting contrapuntal "Alla breve" (two beats per measure) with Italianate suspensions and slow-moving harmonies, and a concluding slow section featuring a brief "recitative." The fugue is built on two ideas: the first using only three notes in a quick up-and-down figure stated four times; the second, a mind-numbing descending sequence with a brief cadential figure. The fugue subject must have been a favorite of Bach's, because he reused it in the Toccata in D, BWV 912. It was also a favorite of Ottorino Respighi, who transcribed the work for orchestra.

Instruction in improvisation is a part of nearly every serious organ student's training. Especially in France, the art of improvisation is taught side by side with technique and interpretation, and students are routinely tested on their ability to improvise on material of their own imagining or on a theme presented to them. In the hands of a great improviser, a seemingly innocuous tune can give rise to vast, complex, and thrilling masterpieces, however fleeting. The great organist, conductor, and composer Frederick Swann (1931–2022) was famous for the extended improvisations he routinely dashed off during his long career as organist in several large New York and Los Angeles churches. (Fred, as he was known to friends, happily spent his retirement as artist-in-residence at St. Margaret's Episcopal Church in Palm Desert, playing Sunday services until shortly before his death.) Chriss' arrangement of **"Amazing Grace"** comes from a collection of improvisations that Swann committed to paper and published in 2006.

Jean Guillou (1930–2019) and Max Reger (1873–1916) both revered the music of Bach and incorporated elements of Bach's art in their own music, and Chriss closes both halves of tonight's recital with their works, respectively. Guillou's stand-alone **Toccata, Op. 9,** was composed in 1963, the year he began a 52-year career as Titular Organist of the Church of Saint-Eustache in Paris. The work was recorded by Chriss on his 2019 album *Art et Rhapsodie*. The piece provides an opportunity for virtuosic display as well as lyrical reflection. The **Fantasy and Fugue on B-A-C-H, Op. 46,** by Reger, begins with a toccata-like essay on the "Bach" theme—a four-note motive derived from the German musical spelling of the notes B-flat, A, C, and B-natural. The theme is heard throughout and clearly identifiable despite Reger's densely packed chromatic writing. The Fugue, likewise, focuses on the same four notes, building from a quiet, chant-like statement to a massive 12-note texture in which all the organist's 10 digits and two feet participate.

—Thomas Neenan



ALCÉE CHRISS III

A featured star in the PBS documentary *Pipe Dreams* (2019), Alcée Chriss III is an organist and keyboardist from Fort Worth, TX. Dr. Chriss is the winner of the 2017 Canadian International Organ Competition and the Firmin Swinnen Silver Medal at the 2016 Longwood Gardens International Organ Competition. He has been celebrated for his "grace, skill and abundant proficiency" by the *Journal Assist News* (Albuquerque). Of his solo recording at Montreal Symphony House, *Art et Rhapsodie* (2019), the *American Record Guide* wrote that "he plays with clarity, imagination, musicality, virtuosity, and yes, personality."

Chriss has performed throughout North America and Europe. Recent and upcoming performances include the International Organ Summer (Stuttgart, Germany), Stockholm City Hall (Sweden), and Marion Anderson Hall at the Kimmel Center (Philadelphia), and as soloist with the Montreal Symphony Orchestra in Copland's Symphony for Organ and Orchestra. Other engagements include the Princeton University Chapel, Longwood Gardens (PA), Spreckels Organ Pavilion (San Diego), and the International Organ Summer (Karlsruhe, Germany). In July 2022, he was a featured performer at the national convention of the American Guild of Organists, held in Seattle.

In July 2019, Chriss was appointed University Organist and Artist-in-Residence at Wesleyan University, where he teaches courses in organ and keyboard skills. In October 2019, he was awarded his Doctor of Music degree from McGill University, where he studied with Hans-Ola Ericsson. He previously studied at Oberlin Conservatory of Music, where he received his Master's degree in historical keyboard and a Bachelor's degree in organ performance, studying with Olivier Latry, Marie-Louise Langlais, and James David Christie.

Chriss is active as a church musician and guest lecturer. He also remains engaged with his lifelong love of gospel and jazz music. He is currently Assistant Organist at Trinity Church Wall Street (New York) and serves on the editorial board of *Vox Humana* magazine.

Mozart & Benavides

Members of the Los Angeles Philharmonic
Joshua Blue, tenor

TUESDAY
MARCH 17, 2026 8PM

John HAYHURST

Adagio (c. 3 minutes)
Jin-Shan Dai, violin
Ashley Park, violin
Jenni Seo, viola
Robert deMaine, cello
Christopher Hanulik, bass

Nicolás Lell BENAVIDES

Sueño en mi sueño (c. 28 minutes)
No te amo como si fueras rosa de sal (Soneto 17)
Tal vez no ser es ser sin que tú seas (Soneto 69)
Cuando yo muera quiero tus manos en mis ojos (Soneto 89)
Pensé morir, sentí de cerca el frío (Soneto 90)
Si muero sobrevíveme con tanta fuerza pura (Soneto 94)
Ya eres mía. Reposa con tu sueño en mi sueño (Soneto 81)
Joshua Blue, tenor
Anne Marie Gabriele, oboe
Jin-Shan Dai, violin
Ashley Park, violin
Dana Lawson, viola
Brent Samuel, cello

INTERMISSION

GARDEL arranged by James BARRALET

"Por una cabeza" (c. 6 minutes)
Dahae Kim, cello
Gloria Lum, cello
Brent Samuel, cello
Jason Lippmann, cello

MOZART

String Quintet No. 3 in C major, K. 515 (c. 37 minutes)
Allegro
Menuetto: Allegretto
Andante
Allegro
Mark Kashper, violin
Jung Eun Kang, violin
Minor L. Wetzel, viola
Michael Larco, viola
Barry Gold, cello

Programs and artists subject to change.

LA Phil
GUSTAVO DUDAMEL
MUSIC & ARTISTIC DIRECTOR

AT A GLANCE

Richly expressive music of love and loss fills the first half of this program. The brief Adagio by John Hayhurst, a longtime stalwart of the LA Phil viola section, is a precisely measured elegy for strings. Concision proves no impediment to depth of feeling, and sonic warmth gives comfort to the leave-taking expressed here.

Sustaining love's caring impetus through terminal illness is the subject of *Sueño en mi sueño* (Dream in my dream), New Mexican composer Nicolás Lell Benavides' song cycle on six sonnets by Pablo Neruda. It is dedicated to LA Phil oboist Anne Marie Gabriele's husband, who passed away in 2022, and in this pocket cantata the oboe is the wordless caregiver for the ailing lover voiced by the tenor. The cycle progresses from animated love through fear and acceptance of separation to a serene final benediction.

Sunny spirits prevail in the second half. Carlos Gardel's classic tango "Por una cabeza" alternates between major and minor mode, but even on the dark side it is passionate, not tragic, and James Barralet's arrangement stresses its insouciant elegance.

There is little music more elegant—and eloquent—in the best sense than Mozart's late string quintets. The C-major quintet, K. 515, is an organically expansive work; the opening movement is perhaps the longest in sonata form of its time, sublimely developed without a hint of artificial padding. The Menuetto dances with both grace and energy, and the Andante is an almost operatic duet for violin and viola—a particularly magical combination for Mozart. The fleet finale wraps up this ear-ravishing work with the sort of grand exuberance only Mozart could manage. **—John Henken**

ADAGIO
John Hayhurst

Composed: 2014

The Adagio for string quintet was composed by John Hayhurst, a violist in the Los Angeles Philharmonic since 1984.

This piece was inspired by the warmth of Berg, the brevity of Webern, and the structural integrity of both. It's highly organized, with a six-note theme stated in turn by all instruments. The viola begins the theme and continues with a descending chromatic line, which connects to the final entrance in the bass. Subsequently, chromatic tension is created by theme manipulation in retrograde with the chromatic line ascending, bringing the Adagio to a resolution.

When writing the Adagio in August of 2014, Hayhurst was focused on the structure and its tight form. Upon revisiting the Adagio, he noticed a sadness in the music that felt like a melancholy farewell. He later wrote a choral arrangement with lyrics inspired by the last words of Emily Dickinson, Jane Austen, and Michael Landon. **—Courtesy of John Hayhurst**

SUEÑO EN MI SUEÑO
Nicolás Lell Benavides
(b. 1987)

Composed: 2025

Sueño en mi sueño (Dream in my dream) is a collection of six love sonnets by Pablo Neruda that explore the depth of love in times of sickness. These iconic poems use symbols of loneliness, dreams, and death to describe the feeling of being away from your lover, even for a moment.

In this setting of Neruda's love sonnets, there are two soloists: a tenor and an oboe. The oboe is the wordless caregiver of the tenor.

CONTINUED

Though exhausted, the oboe still finds moments of joy, affection, and warmth, while the tenor channels bravery and grace in the face of a horrible diagnosis. It takes grit and determination to care for a loved one, but this piece also acknowledges the humility and grace required to be cared for. The singer ultimately comforts the caregiver by asking them to rest, singing, *"Reposa tu sueño en mi sueño / Rest with your dream in my dream."*

It is impossible to ignore the impact and legacy of Peter Lieberson's *Neruda Songs*, which were commissioned by the Los Angeles Philharmonic and the Boston Symphony Orchestra to be premiered in 2005 in performances featuring his wife, the mezzo-soprano Lorraine Hunt Lieberson. Tragically, Lorraine died of breast cancer only a year after having premiered it. Presciently, Peter Lieberson wrote, "There is the recognition that no matter how blessed one is with love, there will be a time when we must part from those whom we cherish so much."

This new set of songs is dedicated to oboist Anne Marie Gabriele's husband, Mike Pandolfi, who passed away in 2022. Three weeks after finding out he was diagnosed with stage 4 cancer, they got married and faced it as a couple. I hope their story inspires gratitude for every precious moment together, even when those moments are difficult.
—Nicolás Lell Benavides

Nicolás Lell Benavides' Sueño en mi sueño *was commissioned by Elizabeth and Justus Schlichting in honor of Mike Pandolfi.*

"POR UNA CABEZA"
Carlos Gardel (1890–1935)

Arranged by James Barralet

Composed: 1935

Born Charles Gardès in 1890 in Toulouse, France, Carlos Gardel was taken by his single mother to Buenos Aires when he was 2 years old. He grew up to become an enormously popular icon of Latin American culture, a singer-songwriter and film star whose fame only grew with his tragic death in a plane crash in 1935. He revolutionized the tango-canción with numerous miniature masterpieces, including "Por una Cabeza," written the year he died. (Gardel wrote the music; Alfredo Le Pera, his lyricist partner, died with him and other members of his entourage in the crash.)

Capturing the yearning essence of tango, "Por una Cabeza" has been covered by artists across many musical genres and seemed to have a monopoly on musical passion in Hollywood in the early 1990s, when it was featured in *Scent of a Woman*, *Schindler's List*, and *True Lies*. (The title, "By a Head," is a phrase from horse racing; the lyrics compare a racing gambler's addiction to his love for women.)

British cellist and improvisatory musician James Barralet has arranged everything from Vivaldi and Verdi to Arabic folk songs to *Pirates of the Caribbean* for cello ensembles. His version of "Por una Cabeza" draws on elements of the original as well as various film incarnations and adds some new bits, including a fugal finale. **—J.H.**

STRING QUINTET NO. 3 IN C MAJOR, K. 515

Wolfgang Amadeus Mozart (1756–91)

Composed: 1787

Mozart reaches his most breathtaking peaks of chamber-music inspiration in his late works for five instruments: the four quintets for strings, K. 515, K. 516, K. 593, and the generally underrated K. 614, all scored for string quartet with a second viola; and the quintet for clarinet and string quartet, K. 581.

The notion of a string quintet with two violas was new in the 1770s, when Mozart wrote his first such work. After hearing Michael Haydn's first string quintet (in C) in March 1773, 17-year-old Mozart plunged into these barely charted waters with his Quintet in B-flat, K. 174—hardly music to stand with his mature masterpieces, but a work of some consequence, with a greatly expressive slow movement. That Mozart took the work seriously is evidenced by the fact that he rewrote its last two movements after a two-month stay in Vienna, where he had been hugely impressed by the latest quartets of another Haydn, Michael's older brother Joseph.

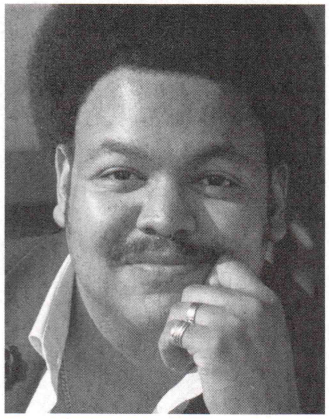
No concrete evidence exists as to the occasion(s) for which Mozart wrote the three string quintets of 1787, K. 515, K. 516, and K. 406/K. 516b, the last an arrangement of his wind octet, K. 388. The composer likely wrote them on speculation, "hoping to sell manuscript copies to amateurs by subscription," according to musicologist H.C. Robbins Landon.

These were by no means the first large-scale works that Mozart had created on spec, but unlike the piano concertos of 1783, which quickly sold, the quintets were hardly snapped up by amateurs, who would have found them technically daunting. The composer was neither consciously catering to Vienna's aristocratic salons nor being courted by them as the year 1787 waned. He finally sold them for a pittance to the publisher Artaria and Co.

The opening of K. 515, as the cello dances upward through light accompaniment, recalls the opening of Joseph Haydn's "Bird" Quartet (Op. 33, No. 3), but thereafter the tone and texture are entirely Mozartian: the uniquely rich and mellow texture he created by emphasizing the inner voices (here, the two violas) that had been regarded as unnecessary "thickening" elements, even rude, by 18th-century listeners.

The pianist and writer Charles Rosen noted of K. 515's opening that after that mounting cello phrase, there is "the same inner accompanying motion, the same placing of the first violin [as in Haydn's 'Bird']. Yet Haydn's nervous rhythm is avoided: In place of his independent six-measure phrases—the motion broken abruptly between them—Mozart has a linked series of five-measure phrases with absolutely uninterrupted continuity."

The minuet is elegant but by no means lightweight, with a chromatically tinged trio of grand proportions. The slow movement is one of Mozart's seemingly effortless heartbreakers—in essence a dialogue between first violin and first viola. The finale is a jubilant, elegant sublimation of feeling of the finest and strongest sort by a man who, while only 31 years old, was in the process of being discarded by those who had so recently set him on a pedestal. **—Herbert Glass**



JOSHUA BLUE

British American tenor Joshua Blue appeared with the LA Phil last fall in Mozart's *Requiem* at the Hollywood Bowl, reuniting with conductor James Gaffigan. During the 2025/26 season, Blue has major return engagements at the Metropolitan Opera to revive his portrayal of Tamino in Julie Taymor's family-friendly version of *The Magic Flute* led by Erina Yashima; St. John the Divine for a special New Year's Eve concert of Beethoven's Symphony No. 9 under the baton of Kent Tritle; and the English National Opera to reprise Ferrando in *Così fan tutte* with multi-award-winning director Phelim McDermott and conductor Dinis Sousa for performances in London and Manchester. Debuts during the season include Opéra national de Nancy-Lorraine for a new staged production of Verdi's *Requiem*, with design and scenography by César Vayssié and Sora Elisabeth Lee conducting; and Rodolfo in *La bohème* with both Opera North, conducted by Garry Walker and Catriona Beveridge in a production by Phyllida Lloyd, and Austin Opera, with Music Director Timothy Myers on the podium and stage director Eboni Adams.

Blue earned his Bachelor's degree from the Oberlin Conservatory of Music and graduated from The Juilliard School with a Master's degree, studying voice with Robert C. White, Jr. He is a former Apprentice Singer with Santa Fe Opera and is an alumnus of the Cafritz Young Artists program with the Washington National Opera.

JIN-SHAN DAI

Dynamic violinist Jin-Shan Dai has performed extensively throughout North America, Europe, and Asia. He joined the Los Angeles Philharmonic at the beginning of the 2010/11 season. He was a member of the Toronto Symphony from 2004 to 2010 and made his debut as a soloist with that orchestra in 2008, playing Vivaldi's *The Four Seasons*.

ROBERT DEMAINE

Robert deMaine is an American virtuoso cellist who has been hailed by *The New York Times* as "an artist who makes one hang on every note." He has received critical acclaim as soloist, recitalist, orchestra principal, recording artist, chamber musician, and composer-arranger. In 2012, he was invited to join the Los Angeles Philharmonic as Principal Cello.

ANNE MARIE GABRIELE

Anne Marie Gabriele joined the Los Angeles Philharmonic in January 2000 as second oboist, a position she held in the Columbus Symphony Orchestra from 1993 to 1999 and in the Honolulu Symphony from 1990 to 1993. In addition to her duties in Columbus, she was Principal Oboist of the Canton (OH) Symphony Orchestra from 1993 to 1999.

BARRY GOLD

Los Angeles-born cellist Barry Gold, a member of the Los Angeles Philharmonic since 1982, began cello studies with Gretchen Geber. He earned his Bachelor's and Master's degrees from The Juilliard School.

CHRISTOPHER HANULIK

Christopher Hanulik joined the LA Phil in 1984 and was appointed Principal Bass in 1987. He also served as Principal Bass of The Cleveland Orchestra. During his tenure in Cleveland, he made numerous recordings, including *Histoire du Soldat*, conducted by Pierre Boulez for Deutche Grammophon.

JUNG EUN KANG

Violinist Jung Eun Kang is a versatile musician who has performed across the United States and South Korea as a soloist, chamber musician, and orchestra player. She was a fellow at the New World Symphony from 2019 until she joined the Los Angeles Philharmonic in 2022.

MARK KASHPER

Born and raised in St. Petersburg, Russia, Mark Kashper started taking violin lessons at the age of 5. In February 1978, Kashper arrived in the United States as a refugee and three months later won an audition to become a member of the Los Angeles Philharmonic. In September 1979 he was promoted to the first violin section, and he became the orchestra's Associate Principal Second Violin in May 1986.

DAHAE KIM

Cellist Dahae Kim joined the LA Phil as Assistant Principal in 2016. Previously, she served as Assistant Principal Cello of the Detroit Symphony Orchestra. She was a featured soloist with the DSO in the Benjamin Lees Concerto for String Quartet and Orchestra led by Leonard Slatkin.

MICHAEL LARCO

Michael Larco was Assistant Principal Violist of the Rochester Philharmonic Orchestra from 2005 to 2012 and joined the Los Angeles Philharmonic in July 2012. Larco, who received his Bachelor's and Master's degrees at The Juilliard School, has served as principal violist of the Juilliard Orchestra and of the Tanglewood Music Center Orchestra under Seiji Ozawa, Kurt Masur, and James Conlon.

DANA LAWSON

Violist Dana Lawson began violin studies at the age of 5 and took up the viola at 15. After graduating from Harvard College, she attended The Juilliard School, where she received her Master's degree in 2003. She was a member of the St. Louis Symphony Orchestra before joining the Los Angeles Philharmonic in 2004.

JASON LIPPMANN

Cellist Jason Lippmann joined the Los Angeles Philharmonic during the 2004/05 season, after five years as a member of the New Jersey Symphony Orchestra. He has been active as a chamber and solo musician, most recently on the LA Phil's Chamber Music and Green Umbrella series. Lippmann received his Bachelor of Music from the Manhattan School of Music.

GLORIA LUM

Cellist Gloria Lum, a native of Berkeley, CA, attended the University of California at Los Angeles and the University of Southern California. A student of Gabor Rejto and Ronald Leonard, she was a member of the Oakland Symphony and the Denver Symphony before joining the Los Angeles Philharmonic in 1985.

ASHLEY PARK

Ashley Jeehyun Park is a violinist from New York. She joined the Los Angeles Philharmonic in February 2022. A graduate of The Juilliard School, she studied principally with Joel Smirnoff, Ronald Copes, Hyo Kang, I-Hao Lee, and K.G. Zhang. She was concertmaster of the Juilliard Orchestra and has performed with the Princeton Symphony Orchestra (as visiting Principal Second Violin), Verbier Festival Orchestra, and New York Philharmonic.

BRENT SAMUEL

Cellist Brent Samuel has toured and performed extensively in the United States and Asia and is an active soloist and chamber musician. He joined the Los Angeles Philharmonic in 1999 and frequently performs in its Chamber Music and Green Umbrella contemporary music series.

JENNI SEO

Korean violist Jenni Seo is a compelling and versatile musician known for her rich sound and artistic integrity. Before joining the LA Phil, she was Assistant Principal Viola for the Minnesota Orchestra and a member of the Baltimore Symphony Orchestra.

MINOR L. WETZEL

A native of Almira, WA, violist Minor L. Wetzel studied at Indiana University and received his Bachelor's and Master's degrees from the University of Michigan. Wetzel completed his doctoral degree in viola performance at UCLA in 2010. He joined the LA Phil at the start of the 1994/95 season.

Vertigo in Concert

Los Angeles Philharmonic
Sarah Hicks, conductor

SATURDAY
MARCH 21, 2026 8PM

VERTIGO

CAST

James Stewart	John "Scottie" Ferguson
Kim Novak	Madeleine Elster / Judy Barton
Barbara Bel Geddes	Midge Wood
Tom Helmore	Gavin Elster

Screenplay by	**Alec Coppel**
	Samuel A. Taylor
Directed by	**Alfred Hitchcock**
Associate Producer	**Herbert Coleman**
Music by	**Bernard Herrmann**

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PRODUCTION CREDITS

Producer	**John Goberman**
Live orchestra adaptation by	**Patrick Russ**
Technical Supervisor	**Pat McGillen**
Music Preparation	**Larry Spivack**

The producer wishes to acknowledge the contributions and extraordinary support of John Waxman (Themes & Variations).

A Symphonic Night at the Movies is a production of PGM Productions, Inc. (New York), and appears by arrangement with IMG Artists.

Programs and artists subject to change.

LA Phil
GUSTAVO DUDAMEL
MUSIC & ARTISTIC DIRECTOR

VERTIGO

Bernard Herrmann (1911–75)

Composed: 1958

Orchestration: 3 flutes (3rd=piccolo, alto flute), 3 oboes (3rd=English horn), 4 clarinets (4th=bass clarinet), bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion (2 vibraphones, small triangle, tam-tam, 3 suspended cymbals, cymbals, timpani, bass drum, castanets, tambourine), celesta, synthesizer, 2 harps, and strings

First LA Phil performance.

"We are born with only one fear, the fear of falling," writes the nameless narrator of Edmund White's 1978 novel, *Nocturnes for the King of Naples*, to a lover who has abandoned him. "And that primeval anxiety now held me as I plummeted farther and farther away from your indifferent hands."

White wasn't just waxing poetically when he linked our fear of falling with feelings of longing and desire. Rather, his words mirrored the mid-century clinical definition of vertigo, which described the dizzying condition as both a manifestation of our hardwired fear of falling and a profound desire to experience that dangerous plunge.

The interlacing of fear and desire had also captured the imagination of Romantic artists of the 19th century. Across the literary and performing arts, the Romantics spun gripping tales exploring the mix of love and longing, beauty and obsession inherent in the human condition—a mantle gladly inherited by British director Alfred Hitchcock, who employed such themes as the bedrock of his films.

But the realm of Gothic romance Hitchcock conjured in his body of work isn't driven solely by the director's subject matter or his distinct visual aesthetics. Music also plays a pivotal role in establishing the macabre tone of Hitchcock's films—especially in his string of postwar thrillers, from 1956's *The Man Who Knew Too Much* to the early 1960s' *Psycho*, *The Birds*, and *Marnie*, all of which boast a spine-tingling orchestral score by Bernard Herrmann.

The New York City-born composer believed in film's power to create musical experiences that matched the emotional immediacy of a symphony or opera. And while he never considered himself a "film composer," but rather a composer who worked in film, Herrmann's greatest successes blossomed under the bright lights of Hollywood—a celebrated career of film scoring that began in 1941 with Orson Welles' *Citizen Kane* and ended 35 years later with Martin Scorsese's *Taxi Driver*. But no director let Herrmann flex his musical muscles like Alfred Hitchcock.

United by a shared quest to investigate the dark recesses of the mind, the pair unleashed their shadowy poetic vision across eight films. Hitchcock crafted the plot, dialogue, and visuals while Herrmann's hyper-expressive music established the atmosphere and the characters' psychological depths—those unseen elements of a film that haunt us long after the credits roll. (Or, as Herrmann shared in an interview after falling out with the director: "[Hitchcock] only finishes a picture 60 percent. I have to finish it for him.")

For many, this director-composer relationship reached its artistic apex in *Vertigo*, a tale of obsession, anxiety, and desire based on the French crime novel *D'entre les Morts* (From Among the Dead), by Pierre Boileau and Thomas Narcejac. The film traces the steps of Scottie Ferguson (James Stewart), a retired San Francisco detective hired by Gavin Elster (Tom Helmore) to follow his wife, Madeleine (Kim Novak), who he claims is suicidally possessed by her great-grandmother Carlotta. Scottie and Madeleine fall in love, but the detective later discovers—after believing he'd witnessed Madeleine's death—that the object of his infatuation is, in fact, a woman named Judy pretending to be Madeleine after Gavin murdered his wife.

CONTINUED

If that plot sounds particularly operatic, there's good reason: The source novel was a modern twist on the medieval myth of Tristan and Isolde, which had also inspired Richard Wagner's staged saga of love and death. And like Wagner, Herrmann burrows the audience deep into each character's psyche by using leitmotifs—short, recurring musical themes that represent specific characters or emotions.

Take the opening credits, where Herrmann's score and the legendary designer Saul Bass' swirling, acid-colored spirals commence our initial descent into a vortex of fear. A pair of relentless, winding figurations—known as the "vertigo" theme—simultaneously rise and fall in the strings and harp, imitating the breathless dizziness the condition causes as grisly chords erupt in the orchestral depths like jump scares. The music's anxiety soon gives way to the first statement of *Vertigo*'s "love" theme in the horn section's warm, bronzed baritone. Together these themes of fear and love establish the film's primary focus: Scottie's obsessive desire to fall in love with Madeleine/Judy—and his paralyzing fear to do so.

Herrmann's leitmotifs also take on various guises throughout the film, their intensity ebbing and flowing as the plot progresses. Early on, when Scottie trails the woman he thinks is Madeleine across San Francisco—from her Nob Hill apartment to a flower shop and the Mission Dolores cemetery—the two end up at an art gallery in the Legion of Honor, where a harp quietly plucks a habanera rhythm (*dumm dah-dah-dah*) as Madeleine gazes at a portrait of her Spanish great-grandmother. But later in the film, as the detective's subconscious pieces together Gavin and Judy's crime during a nightmarish dream sequence, the habanera theme is hammered by the full orchestra, complete with clacking castanets. The thunderous drumming ratchets Scottie's anxiety—and our own—as his obsessive visions of Madeleine/Judy culminate in his falling into an abyss of white below.

And in the pivotal *Scène d'amour*, when Scottie completes his Pygmalion-like transformation of Judy into Madeleine, Herrmann emphasizes the doomed nature of the detective's desire by employing the sensual harmonies and orchestration of Wagner's opera. The "love" theme heard in the opening credits returns—first in the ethereal sound of muted violins, then slowly building to a fevered climax for full orchestra that embodies the duality of fear and desire, anxiety and ecstasy at the heart of the film.

With the volcanic passion of the *Scène d'amour*'s sonic backdrop, Herrmann redirects Scottie away from his fear of the vertical—the fall that pulls him farther away from the object of his desire—and onto the horizontal plane of love's tranquil waters, where the lovers experience a moment of sublime pleasure. In doing so, he mirrors Wagner's own description of the musical momentum that drives his *Tristan and Isolde*:

> *one long succession of linked phrases to let that insatiable longing swell forth...through hopes and fears, laments and desires, bliss and torment...to find the breach that will open out to the infinitely craving heart the path into the sea of love's endless delight.*

—Michael Cirigliano II

SARAH HICKS

Sarah Hicks' versatile and vibrant musicianship has secured her place as an in-demand conductor across an array of genres, as well as an educator, Emmy-winning producer, writer, and speaker. Her career has seen collaborations with diverse artists, from Olga Kern and Dmitri Hvorostovsky to Rosanne Cash and the Dirty Projectors; during summer 2011 she toured with Sting as conductor of his Symphonicities Tour. Her cross-genre partnerships include a 2019 album with rap artist Dessa and the Minnesota Orchestra, with which she holds a titled position, and the 2023 premiere of Rufus Wainwright's *Want Symphonic* at the BBC Proms.

A highly sought-after guest conductor, Hicks has worked extensively in the US and abroad. Notable ensembles include The Philadelphia Orchestra, Chicago Symphony, Cleveland Orchestra, San Francisco Symphony, Los Angeles Philharmonic, Boston Pops, Toronto Symphony, Czech National Symphony, Royal Liverpool Philharmonic, WDR Funkhausorchester Köln, St. Petersburg Philharmonic, and Tokyo Philharmonic, among many others. Her opera appearances include the East Slovak State Opera Theater and the Curtis Opera Theater, as well as operas in concert with the Minnesota Orchestra and the RTÉ Concert Orchestra.

Hicks is a specialist in film music and the film-in-concert genre. Her live concert recording of "A Celebration of the Music of *Coco* at the Hollywood Bowl" can be seen on Disney+, and her work on "*Little Mermaid* Live" was broadcast on ABC. Film credits include *Renfield*, released by Universal Pictures in April 2023. Her concerts with the Danish National Symphony Orchestra of film music, *The Morricone Duel*, were released as an album and worldwide broadcast in 2018 and have garnered over 200 million views on YouTube.

A frequent lecturer and panelist, Hicks was on faculty at the Curtis Institute of Music from 2000 to 2005 and served as its Staff Conductor until 2012. Her interest in mental wellness and mindfulness has led to numerous projects, including Music & Healing with the Minnesota Orchestra. Available digitally, it includes a concert, commissioned works, and conversations with neuroscientists and wellness experts. She is developing concert experiences that combine music and mindfulness and is pursuing studies in MBSR and teacher training in Vipassana meditation.

Sarah Hicks was born in Tokyo and raised in Honolulu. Trained on the piano and the viola, she received degrees from Harvard University and the Curtis Institute of Music. In her spare time, Hicks enjoys running, hiking, her Papillon, and cooking (and eating) with her husband. She is currently writing her first book, a collection of essays.

Yefim Bronfman

Yefim Bronfman, piano

SUNDAY
MARCH 22, 2026 2PM

R. SCHUMANN *Arabeske,* Op. 18 (c. 6 minutes)

BRAHMS Piano Sonata No. 3 in F minor, Op. 5 (c. 35 minutes)
- Allegro maestoso
- Andante: Andante espressivo—Andante molto
- Scherzo: Allegro energico
- Intermezzo (Rückblick): Andante molto
- Finale: Allegro moderato ma rubato

INTERMISSION

DEBUSSY *Images,* Book 2 (c. 13 minutes)
- Cloches à travers les feuilles
- Et la lune descend sur le temple qui fut
- Poissons d'or

BEETHOVEN Piano Sonata No. 23 in F minor, Op. 57, "Appassionata" (c. 25 minutes)
- Allegro assai
- Andante con moto
- Allegro ma non troppo—Presto

This series is generously supported by the **Colburn Foundation**.

Programs and artists subject to change.

LA Phil
GUSTAVO DUDAMEL
MUSIC & ARTISTIC DIRECTOR

AT A GLANCE

Graceful arabesques, moonlit trysts, watery reflections, stormy seas—Robert Schumann, Johannes Brahms, Claude Debussy, and Ludwig van Beethoven attempted to capture these visions and their ineffable qualities on the keyboard. Schumann's *Arabeske* and Debussy's *Images* announce their inspiration in their titles; Brahms cited his literary sources for his Third Piano Sonata with lines of poetry buried in the margins of his music; and Beethoven's pupil and amanuensis Carl Czerny called the "Appassionata" Sonata a "great tonal painting." But unlike a painting or a book, music's ephemeral nature requires an interpreter to render these images in the moment. Tonight's extraordinary recitalist, Yefim Bronfman, realizes the task, painting with notes and allowing us to envision the composers' intended scenes.

ARABESKE, OP. 18

Robert Schumann (1810–56)

Composed: 1839

The *Arabeske*, Op. 18, was written in early 1839, perhaps as an act of appeasement in a troubled time. Schumann's marriage to his beloved Clara would not take place for more than a year, and the couple was busy petitioning the courts for permission to marry over Clara's father's objection to the union.

During this time of courtship, Schumann's compositions had become more experimental and complex; their overt emotionalism and unconventional structures were baffling to average audiences and even controversial to experts. The C-major Fantasy, the Third Sonata (known as the "Concerto without Orchestra"), and *Kreisleriana* were all products of this fertile period. Clara, herself not yet 21 and already a famous virtuoso pianist, with a keen sense for what the future might hold for them should they become a couple, began suggesting simplifications and reconsiderations in his music to make them more salable.

As a result, Schumann published the *Arabeske* and *Blumenstück* (Flower Piece), as Opp. 18 and 19. Schumann was somewhat dismissive of the *Arabeske* and thought it "feeble," but this sounds like the grousing of an artist obliged to work under the dictates of finances rather than imagination. There is magic in this short work.

The title is informative: An Arabeske or arabesque is an ornament of figural, floral, or animal outlines inspired by Arab architecture and used to create intricate patterns. It is also a ballet position. In the work, a simple ambling tune makes three appearances, interrupted by two minor-key passages. The tune itself is unchanged in each occurrence, but notice how Schumann obliges us to reassess the figure, as though our view changes when seen through the differing shadows cast by the intervening passages. **—Grant Hiroshima**

PIANO SONATA NO. 3 IN F MINOR, OP. 5

Johannes Brahms (1833–97)

Composed: 1853

Brahms composed his Third Piano Sonata in mid-to-late 1853, the months that saw him transformed from a gifted but unknown 19-year-old pianist to a 20-year-old star.

While touring with the flamboyant Hungarian violinist Eduard Reményi that spring, Brahms met Joseph Joachim, an entirely different sort of violinist whose sober musical ideals were akin to Brahms' own. In June Brahms and Reményi arrived in Weimar, where they met Liszt and his considerable band of followers. In a split that anticipated the battle lines forming in German music, Reményi joined Liszt's circle and stayed in Weimar, while Brahms left to spend July and August in Göttingen visiting Joachim, who would remain a lifelong friend and colleague. With an introduction from Joachim in hand, Brahms visited Robert Schumann in Düsseldorf at the end of September and made an immediate impression. On October 28, an article by Schumann in *Neue Zeitschrift für Musik* appeared with the following proclamation: "...sooner or later...someone would and must appear, fated to give us the ideal expression of times, one who would not gain his mastery by gradual

stages, but rather spring fully armed like Minerva from the head of Jove. And he has come, a young blood at whose cradle graces and heroes mounted guard. His name is Johannes Brahms...."

Schumann was the most important musical journalist in Germany, and his effusive testimonial flashed as bright a spotlight as could be shown on the grateful, if embarrassed, young composer. Overnight, the German musical establishment knew of "Schumann's young Messiah." In November Brahms went to Leipzig, where he had several works published by a major publishing house, and met Hector Berlioz, who was impressed with Brahms and his music. Berlioz wrote to Joachim: "I am grateful to you for having let me make the acquaintance of this diffident, audacious young man who has taken it into his head to make a new music. He will suffer greatly."

The sonata justifies Schumann's Olympian fanfare. It is a work of symphonic proportions and scope, bursting at the seams with ideas to the point that it needs an extra movement to explore different directions with material from earlier movements. It is Brahms' biggest solo piano work and his last piano sonata.

The first movement, with its tumultuous principal theme and serene secondary material, is typical of the sharp contrasts that would always mark Brahms' music, as would the complex, constantly shifting rhythms.

The Andante, containing moments of great melodic tenderness and climactic passion, is headed by a verse from a Bentzel-Sternau poem:

The evening dims
The moonlight shines
There are two hearts
That join in love
And embrace in rapture

While the second movement is a great flowering of melodies that are allowed time to run their course, the boisterous, bounding Scherzo is built around short phrases that are broken into even smaller fragments, with a striking sequence of kaleidoscopically shifting arpeggios and a middle section that moves in stately block chords.

The extra movement is the fourth, "Rückblick" (looking back). It looks back mainly on the slow movement, though there are elements from the other two, recast as a brooding meditation, remarkable in some places for its inexorable momentum and in others for a static use of sound and harmony that could be mistaken for Debussy.

The Finale is a rondo that has nearly everything in it, including a jaunty main theme, swelling lyrical melody, stately marches, and even a few moments of pianistic bravura. **—Howard Posner**

IMAGES, BOOK 2
Claude Debussy (1862–1918)

Composed: 1907

In 1911, Claude Debussy wrote in a letter to composer Edgard Varèse (1883–1965): "I love pictures almost as much as music." This linking of his aural art to the graphic one calls to mind a similar connection made by Robert Schumann between music and a different creative discipline. In the mid-19th century, Schumann wrote: "The painter can learn from a symphony by Beethoven, just as the musician can learn from a work by [the great German writer] Goethe."

Debussy sought to paint pictures with tones, to create visions as yet unrecorded in music; and to the extent that his music evolved in a manner consonant with such a painter as Monet, it was inevitable that he become associated with the painterly movement called Impressionism. But Debussy rejected that term just as he recoiled at being dubbed a Symbolist. It was not so much that he disdained the terms Impressionism and Symbolism as it was his intense desire not to be categorized.

Debussy's contemporaries clearly recognized the musician's desire to be allied to the visual arts. His close friend René Peter said, "To judge by his works, and by their titles, he is a painter and that is what he wants to be. He calls his compositions pictures, sketches, prints, arabesques, masques, studies in black and white. Plainly it is his delight to paint in music." The painter Maurice Denis expressed it this way: "His music kindled strange resonances within us, awakened a need at the deepest level for a lyricism that only he could satisfy. What the Symbolist generation was searching for with such passion and anxiety—light, sonority, and color, the expression of the soul, and the frisson of mystery—was realized by him unerringly; almost, it seemed to us then, without effort. We perceived that here was something new."

Like an inspired chef, Debussy created a ravishing new pianistic menu by reshaping, reordering, and adding distinctly new flavorings to the ingredients at

hand, namely a heritage passed down by Chopin and Liszt. In the area of harmony, he conjured East Asia by exploiting the whole-tone and pentatonic (five-note) scales, and he broke down the traditional system of key relationships. Further in his quest for originality, he abandoned classical forms almost completely and freed rhythm from confining strictures. With all of these methods, he created music that served as a sensuous suggestion of poetry, nature, and a myriad variety of moods and atmospheres. And he accomplished all of this with such originality that the 20th century's great innovator Igor Stravinsky said simply, "The musicians of my generation and myself owe the most to Debussy."

In 1905 Debussy began three sets of compositions depicting or conveying a variety of pictures—*Images*—one set of three pieces for orchestra and two sets with three pieces each for piano.

Cloches à travers les feuilles (Bells through the leaves)
Debussy first heard Javanese musicians at the Paris Universal Exposition, and the sounds of the gamelan stayed with him, surfacing in the allusions in this piece. The bells of the title are initiated in the first two measures by way of a whole-tone scale, from which the entire piece is constructed. The simplicity of this opening belies a complexity of intertwining parts that requires the music to be written on three staves. A middle episode of pianistic brilliance contrasts strongly with the otherworldly sonorities of the first and last sections.

Et la lune descend sur le temple qui fut (And the moon sets over the temple that was)
Debussy dedicated this piece to his good friend and biographer Louis Laloy, an authority on Eastern and ancient Greek music. The poetic wording of the title, the fragmentary melodic structure, the pungent dissonances, and the almost floating nature of the sonorities confirm what Debussy referred to as the search by the Symbolists for "the inexpressible, which is the ideal of all art."

Poissons d'or (Goldfish)
This piece, along with "Reflections in the water" from Book 1, is probably the most frequently performed of the *Images*. And no wonder, since it is both brilliant and evocative. It is said that a painting of two gold-colored fish on a small Japanese lacquer panel that Debussy owned inspired this work. To suggest the darting movements of the tiny creatures, a pianist must at once master grace, elegance, and freedom of expression. **—Orrin Howard**

PIANO SONATA NO. 23 IN F MINOR, OP. 57, "APPASSIONATA"

Ludwig van Beethoven (1770–1827)

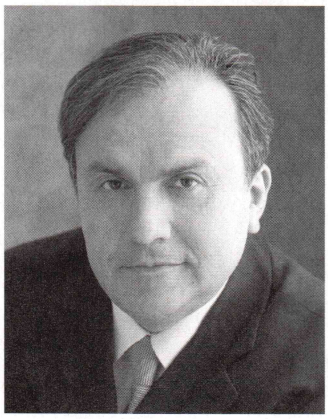
Composed: c. 1804–06

Both the opening movement of the "Appassionata" Sonata in F minor, Op. 57, composed 1804–05, and its finale are in sonata form, and that tonal opposition is the principal dualism of the work. But Beethoven also plays powerfully with severe contrasts of dynamics, range, and articulation, and he is a master of expressive silences.

All of this is immediately apparent in the opening bars of the "Appassionata." (The nickname is not the composer's, but it accurately suggests the defining character of the piece.) It begins in ominous mystery, with a hushed traversal of the notes of the F-minor triad, full of latent energy and developmental potential while defining the tonic key as starkly as possible. There are suggestive silences, unexpected harmonic bumps, great sonic holes between the widely spread right and left hands, and a kinetic explosion at the end. You will recognize the recapitulation when all of this returns, but now it's presented over a throbbing bass line that fills in the expectant silences with audible urgency.

The central movement is a contemplative theme in D-flat major—a key much alluded to in the first movement—and increasingly agitated variations. It ends with an enriched reprise of the theme, leading directly into the whirlwind finale, a physically grueling dramatic challenge that raises the violence ante to bank-breaking levels in a furiously accelerated coda.

"If Beethoven, who was so fond of portraying scenes from nature, was perhaps thinking of ocean waves on a stormy night when from the distance a cry for help is heard, then such a picture will give the pianist a guide to the correct playing of this great tonal painting," wrote Beethoven's virtuoso pupil Carl Czerny about the finale of Op. 57. "There is no doubt that in many of his most beautiful works Beethoven was inspired by similar visions or pictures from his reading or from his own lively imagination. It is equally certain that if it were always possible to know the idea behind the composition, we would have the key to the music and its performance." **—John Henken**



YEFIM BRONFMAN

Internationally recognized as one of today's most acclaimed and admired pianists, Yefim Bronfman stands among a handful of artists regularly sought by festivals, orchestras, conductors, and recital series. His commanding technique, power, and exceptional lyrical gifts are consistently acknowledged by the press and audiences alike.

Following summer festival appearances in Vail, Tanglewood, and Aspen, the 2025/26 season began with an extensive recital and orchestral tour in Asia. In Europe, Bronfman performed with orchestras in London, Kristiansand, Paris, Berlin, Amsterdam, and Dresden and on tour with the Israel Philharmonic. He then performed in a special trio project with Anne-Sophie Mutter and Pablo Ferrández in Switzerland, Spain, Germany, and France. With orchestras in North America he returns to New York, Rochester, Cleveland (in Miami), Pittsburgh, Kansas City, and Montreal. In recital, Bronfman can be heard in Prague, Milan, Los Angeles, San Francisco, San Diego, Orange County, Charlottesville, and Toronto.

Bronfman works regularly with an illustrious group of conductors, including Daniel Barenboim, Herbert Blomstedt, Semyon Bychkov, Riccardo Chailly, Christoph von Dohnányi, Gustavo Dudamel, Charles Dutoit, Daniele Gatti, Valery Gergiev, Alan Gilbert, Vladimir Jurowski, Zubin Mehta, Riccardo Muti, Andris Nelsons, Yannick Nézet-Séguin, Simon Rattle, Esa-Pekka Salonen, Jaap van Zweden, Franz Welser-Möst, and David Zinman. Summer engagements have regularly taken him to the major festivals of Europe and the US. Always keen to explore chamber music repertoire, he has performed with Pinchas Zukerman, Martha Argerich, Magdalena Kožená, Anne-Sophie Mutter, Emmanuel Pahud, and many others. In 1991 he gave a series of joint recitals with Isaac Stern in Russia, marking Bronfman's first public performances there since his emigration to Israel at age 15.

Widely praised for his solo, chamber, and orchestral recordings, Bronfman has received seven Grammy nominations, winning in 1997 with Esa-Pekka Salonen and the Los Angeles Philharmonic for their recording of the three Bartók Piano Concertos. His prolific catalog of recordings includes works for two pianos by Rachmaninoff and Brahms with Emanuel Ax, the complete Prokofiev concertos with the Israel Philharmonic and Zubin Mehta, a Schubert/Mozart disc with the Zukerman Chamber Players, and the soundtrack to Disney's *Fantasia 2000*.

Born in Tashkent in the Soviet Union, Yefim Bronfman immigrated to Israel with his family in 1973, studying with pianist Arie Vardi, head of the Rubin Academy of Music at Tel Aviv University. In the United States, he studied at The Juilliard School, Marlboro School of Music, and the Curtis Institute of Music under Rudolf Firkušný, Leon Fleisher, and Rudolf Serkin. The 1991 recipient of the prestigious Avery Fisher Prize, one of the highest honors given to American instrumentalists, Bronfman was further honored in 2010 as the recipient of the Jean Gimbel Lane prize in piano performance from Northwestern University and in 2015 with an honorary doctorate from the Manhattan School of Music.

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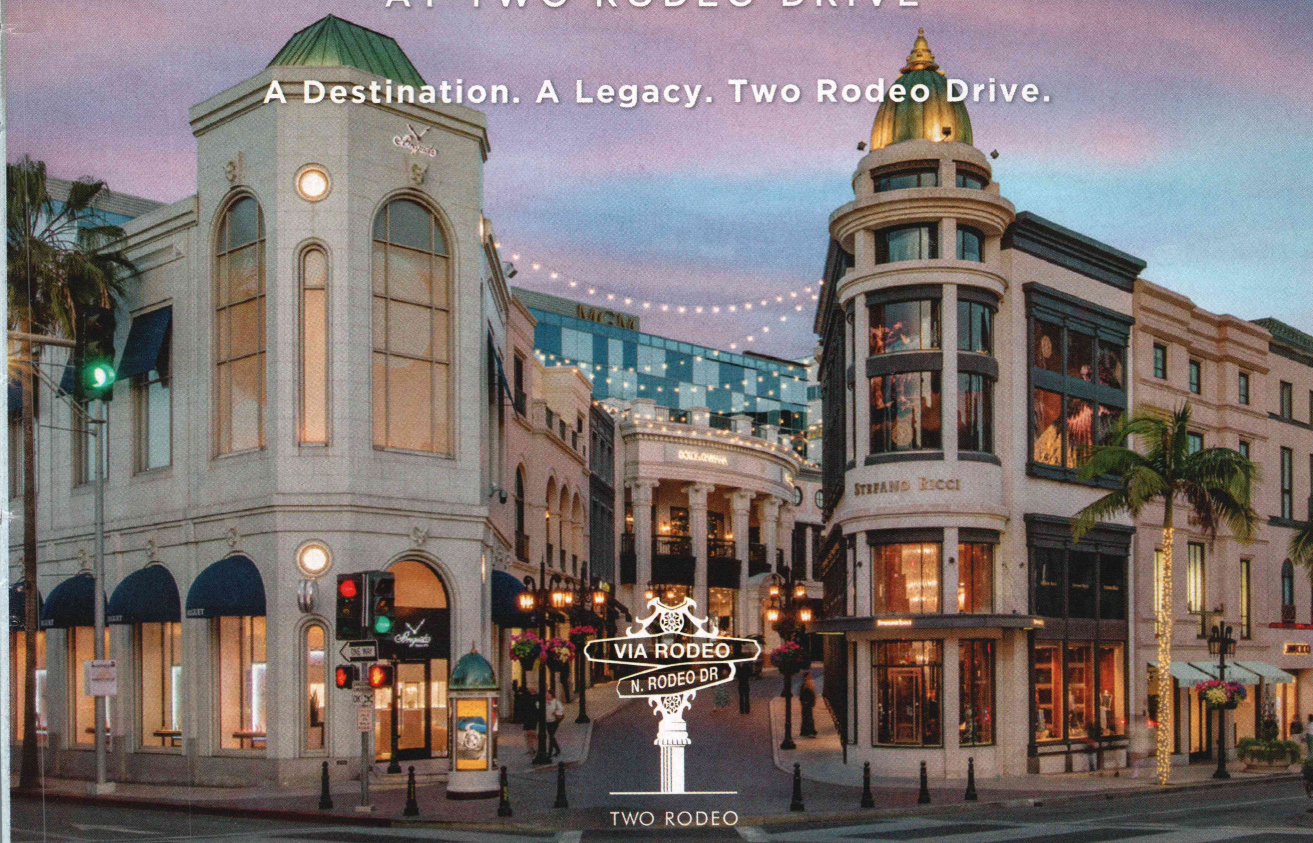

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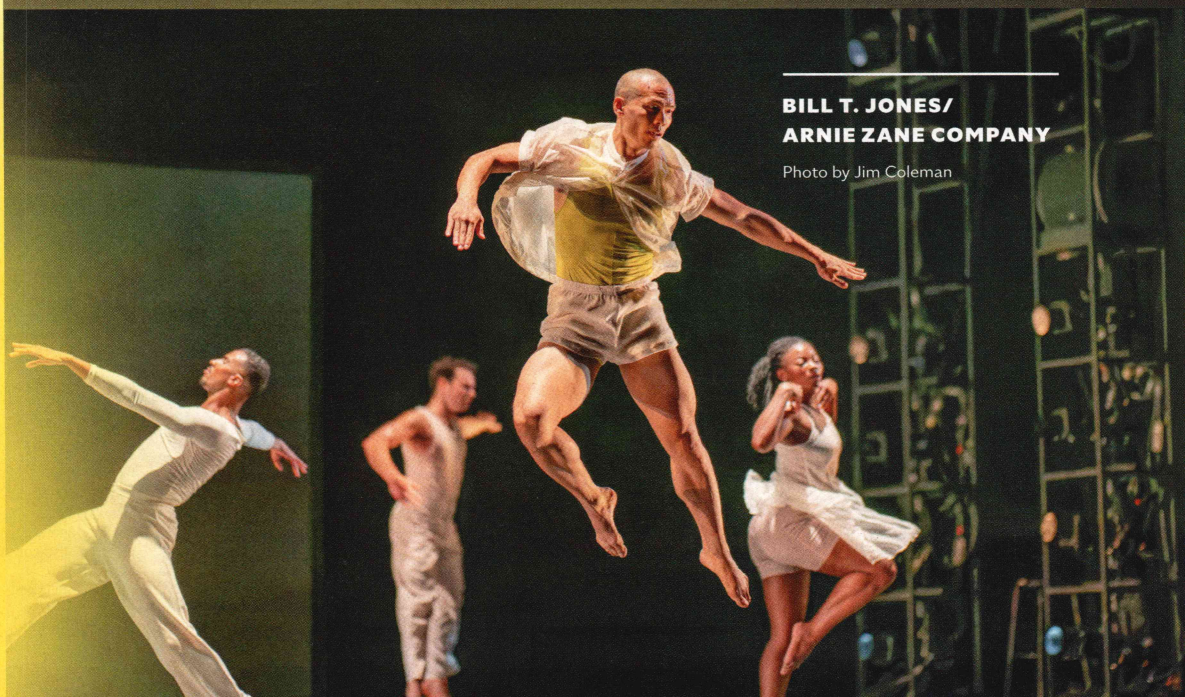

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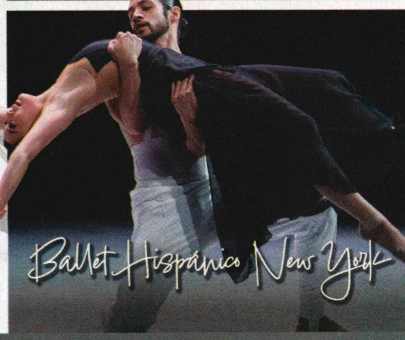

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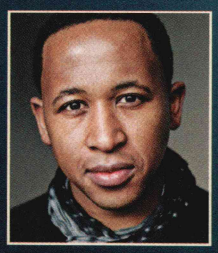
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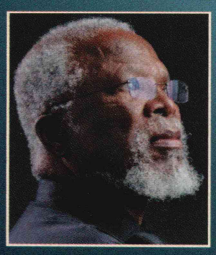
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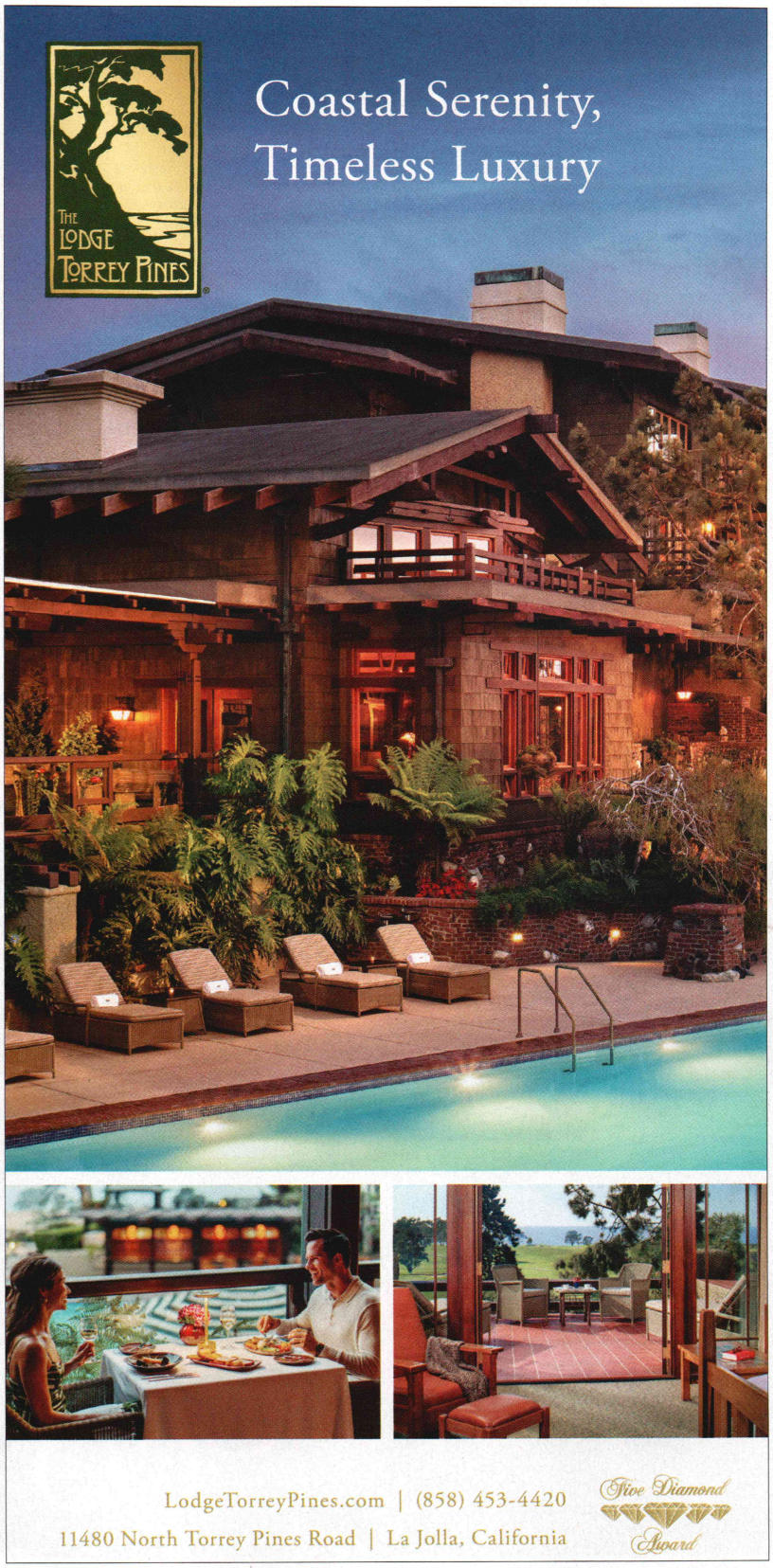

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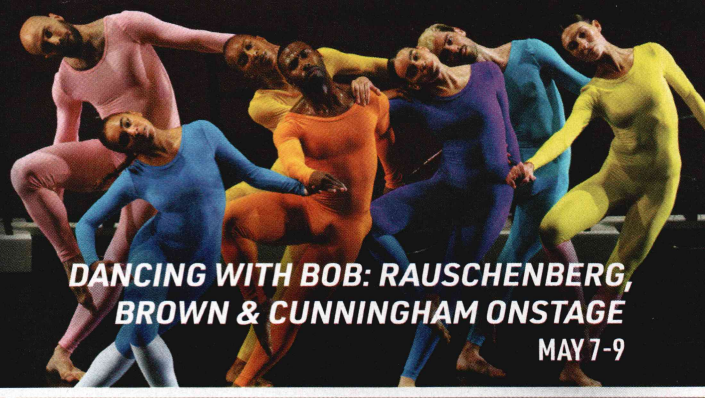

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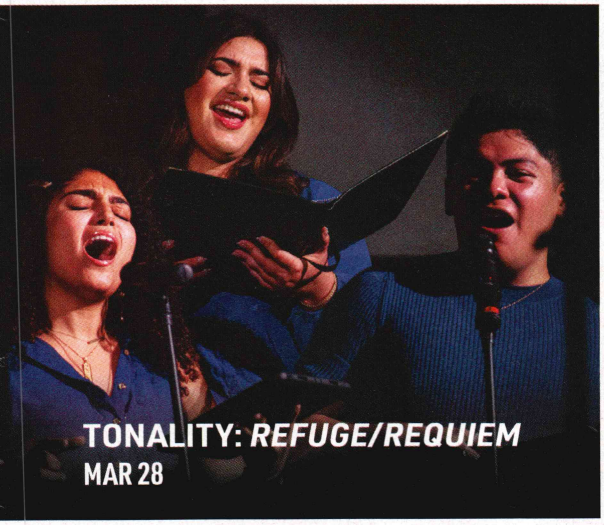

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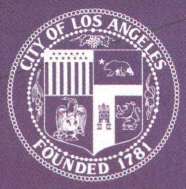

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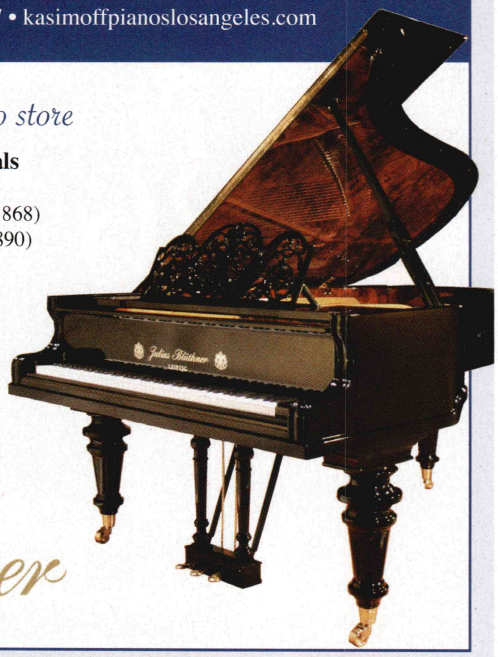

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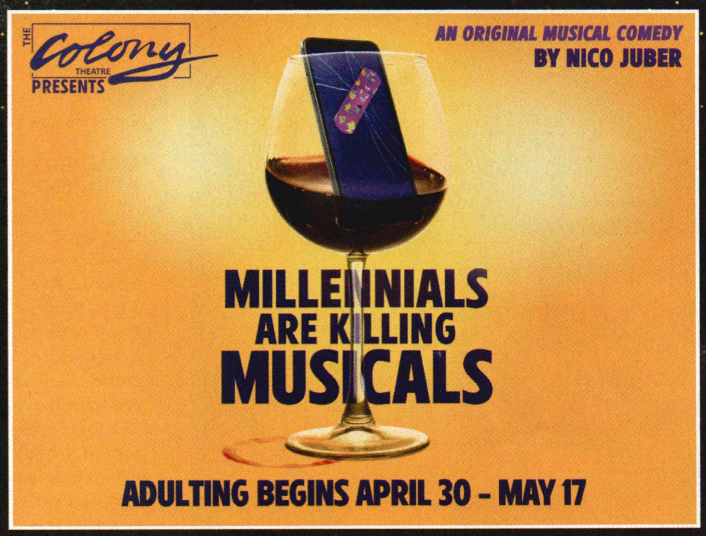

Don't miss this world premiere before it heads to New York! Directed by Tony Award Nominee Kristin Hanggi. A contemporary pop-rock score offering a fierce, funny look at identity in the age of social media.

A high-flying, splashy Broadway musical based on the hit DreamWorks motion picture. Directed by 10 time Artios Award Winner Michael Donovan.

SCAN FOR TICKETS & SHOW INFO OR VISIT COLONYTHEATRE.ORG

THE COLONY THEATRE
AT BURBANK CENTER STAGE
555 N. THIRD ST. BURBANK CA 91502

Welcome to The Music Center!

L.A.'s performing arts center is your place to experience the magic of live performances and special events—where you can experience the joy that moves you, the stories that unite us and the moments that remind us why the arts matter. Across our theatres, on Jerry Moss Plaza and in Gloria Molina Grand Park, there is always something to inspire and connect us all.

We are dedicated to ensuring you have the best possible experience here. Help us keep The Music Center safe, inclusive and welcoming for everyone by visiting musiccenter.org/guestagreement.

Find out what's happening next at musiccenter.org—your guide to performances, celebrations and events across our campus.

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General Information
(213) 972-7211 | musiccenter.org

Support The Music Center
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John McCoy for The Music Center.

TAKE A FREE TOUR!

Step behind-the-scenes of one of the world's leading performing arts centers. Our free, 90-minute docent-led tours invite you to discover the stories, architecture and art that bring the Dorothy Chandler Pavilion, Ahmanson Theatre, Mark Taper Forum, Walt Disney Concert Hall and Jerry Moss Plaza to life.

Tours run daily—visit musiccenter.org to check the schedule and make a day of it in Downtown L.A.!

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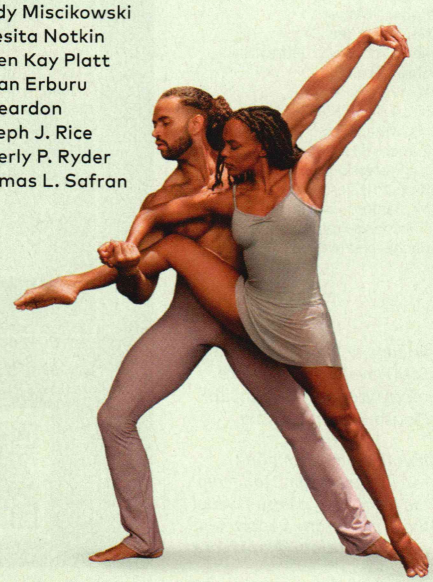

Alvin Ailey American Dance Theater's James Gilmer and Samantha Figgins. Photo by Andrew Eccles.

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Support from the Los Angeles County Board of Supervisors plays an invaluable role in the successful operation of The Music Center.

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(From left to right)

Photo Credit: David Franco, Los Angeles County Board of Supervisors Photographer.

LAND ACKNOWLEDGMENT

As a steward of The Music Center of Los Angeles County, we recognize that we occupy land originally and still inhabited and cared for by the Tongva, Tataviam, Serrano, Kizh and Chumash Peoples. We honor and pay respect to their elders and descendants—past, present and emerging—as they continue their stewardship of these lands and waters. We acknowledge that settler colonization resulted in land seizure, disease, subjugation, slavery, relocation, broken promises, genocide and multigenerational trauma. This acknowledgment demonstrates our responsibility and commitment to truth, healing and reconciliation and to elevating the stories, culture and community of the original inhabitants of Los Angeles County.

We are grateful to have the opportunity to live and work on these ancestral lands. We are dedicated to growing and sustaining relationships with Native peoples and local tribal governments, including (in no particular order) the:

- Fernandeño Tataviam Band of Mission Indians
- Gabrielino Tongva Indians of California Tribal Council
- Gabrieleno/Tongva San Gabriel Band of Mission Indians
- Gabrieleño Band of Mission Indians-Kizh Nation
- San Manuel Band of Mission Indians
- San Fernando Band of Mission Indians

To learn more about the First Peoples of Los Angeles County, please visit the Los Angeles City/County Native American Indian Commission website at lanaic.lacounty.go

Happening at The Music Center

MARCH 2026

SUN 1 MAR / 1:00 & 7:00 p.m.
Here Lies Love
CENTER THEATRE GROUP
@ Mark Taper Forum
Thru 3/22/2026

SUN 1 MAR / 2:00 p.m.
Beethoven and Ortiz with Dudamel
LA PHIL
@ Walt Disney Concert Hall

THU 5 MAR / 8:00 p.m.
Dudamel, Dante, and Beethoven 6
LA PHIL
@ Walt Disney Concert Hall
Thru 3/8/2026

SAT 7 MAR / 2:00 p.m.
The Great Wall of Los Angeles
LA PHIL
@ Walt Disney Concert Hall

SUN 8 MAR / 2:00 p.m.
Akhnaten
LA OPERA
@ Dorothy Chandler Pavilion
Thru 3/22/2026

FRI 13 MAR / 8:00 p.m.
John Williams & Rachmaninoff
LA PHIL
@ Walt Disney Concert Hall
Thru 3/15/2026

SAT 14 MAR / 11:00 a.m.
Symphonies for Youth —The Conductor with Ana María Patiño-Osorio
LA PHIL
@ Walt Disney Concert Hall
Also 3/28/2026

Visit **musiccenter.org** for additional information on all upcoming events.

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SUN 15 MAR / 7:30 p.m.
Alcée Chriss III—Organ Recital
LA PHIL
@ Walt Disney Concert Hall

TUE 17 MAR / 8:00 p.m.
Mozart & Benavides—Chamber Music with Members of the Los Angeles Philharmonic
LA PHIL
@ Walt Disney Concert Hall

FRI 20 MAR / 6:00 p.m.
The Music Center's Innovation Social
THE MUSIC CENTER / TMC ARTS
@ Dorothy Chandler Pavilion

SAT 21 MAR / 8:00 p.m.
Kim's Convenience
CENTER THEATRE GROUP
@ Ahmanson Theatre
Thru 4/19/2026

SAT 21 MAR / 8:00 p.m.
Vertigo in Concert
LA PHIL
@ Walt Disney Concert Hall

TUE 24 MAR / 8:00 p.m.
Gerald Barry's Salome
LA PHIL
@ Walt Disney Concert Hall

WED 25 MAR / 7:30 p.m.
Alvin Ailey American Dance Theater
THE MUSIC CENTER
@ Dorothy Chandler Pavilion
Thru 3/29/2026

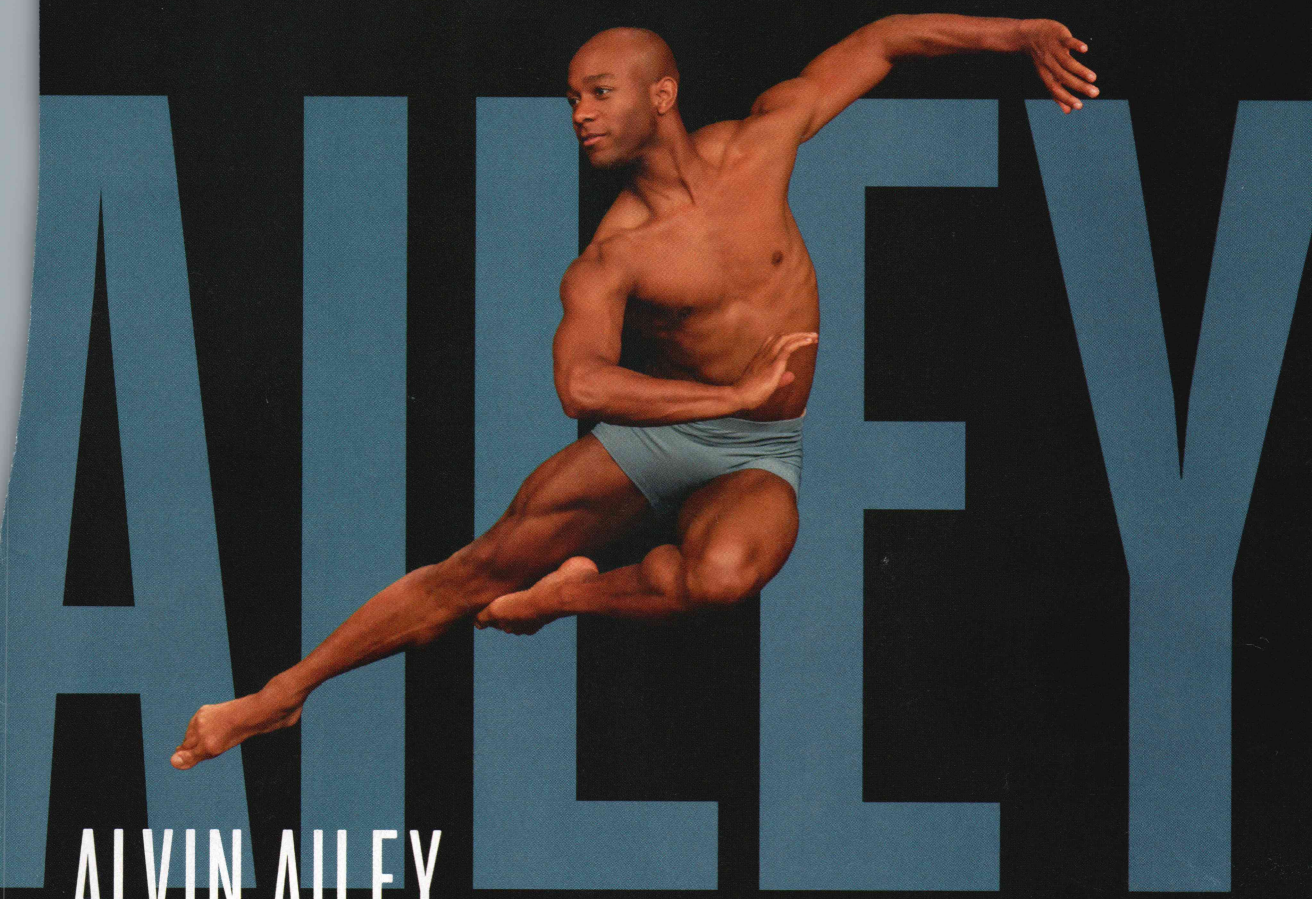
FRI 27 MAR / 8:00 p.m.
Brahms & Beethoven
LA PHIL
@ Walt Disney Concert Hall
Thru 3/29/2026

TUE 31 MAR / 8:00 p.m.
Glass' Cocteau Trilogy Katia and Marielle Labèque —Colburn Celebrity Recital
LA PHIL
@ Walt Disney Concert Hall

SCAN TO VIEW FULL CALENDAR

Photo by John McCoy for The Music Center.

Feel the joy. Feel the movement. Feel Ailey.



ALVIN AILEY AMERICAN DANCE THEATER

March 25–29, 2026

This groundbreaking company embodies African American strength and resilience through mixed repertory programs featuring beloved classics and new works, including Alvin Ailey's soul-stirring *Revelations.*

SCAN FOR TICKETS!

The Music Center's Dorothy Chandler Pavilion
musiccenter.org/ailey | (213) 972-0711

BRING A GROUP AND SAVE!
For groups of 8+, please visit musiccenter.org/groups for special pricing and offers.

GLORYA KAUFMAN PRESENTS DANCE AT THE MUSIC CENTER

A TMC Arts Program

2025/2026 Season Dedicated to the Memory of Glorya Kaufman

Alvin Ailey American Dance Theater's Xavier Mack. Photo by Andrew Eccles.

A LEGENDARY BALLET COMPANY RETURNS TO L.A.

NEW YORK CITY BALLET

JUNE 24–28, 2026

New York City Ballet returns to The Music Center after more than 20 years with two electrifying programs featuring extraordinary dancers and works by George Balanchine, Jerome Robbins, Christopher Wheeldon and more, performed with live music by the New York City Ballet Orchestra.

SCAN FOR TICKETS!

The Music Center's Dorothy Chandler Pavilion
musiccenter.org/NYCB | (213) 972-0711

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GLORYA KAUFMAN PRESENTS DANCE AT THE MUSIC CENTER

A TMC Arts Program

2025/2026 Season Dedicated to the Memory of Glorya Kaufman

Photo by Erin Baiano.

BROADWAY IN HOLLYWOOD

2025-26 SEASON

"BRINGS ELECTRICITY TO BROADWAY!"
Entertainment

Tina

THE TINA TURNER MUSICAL

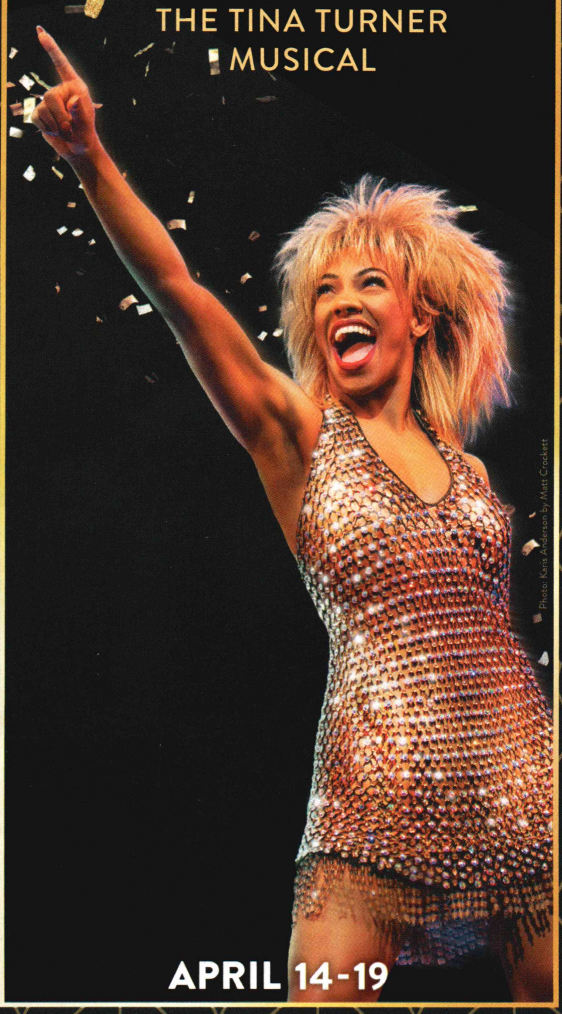

Photo: Kevin Anderson by Matt Crockett

APRIL 14-19

THE ELECTRIFYING HIT RETURNS TO HOLLYWOOD!

APRIL 21 - MAY 3

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